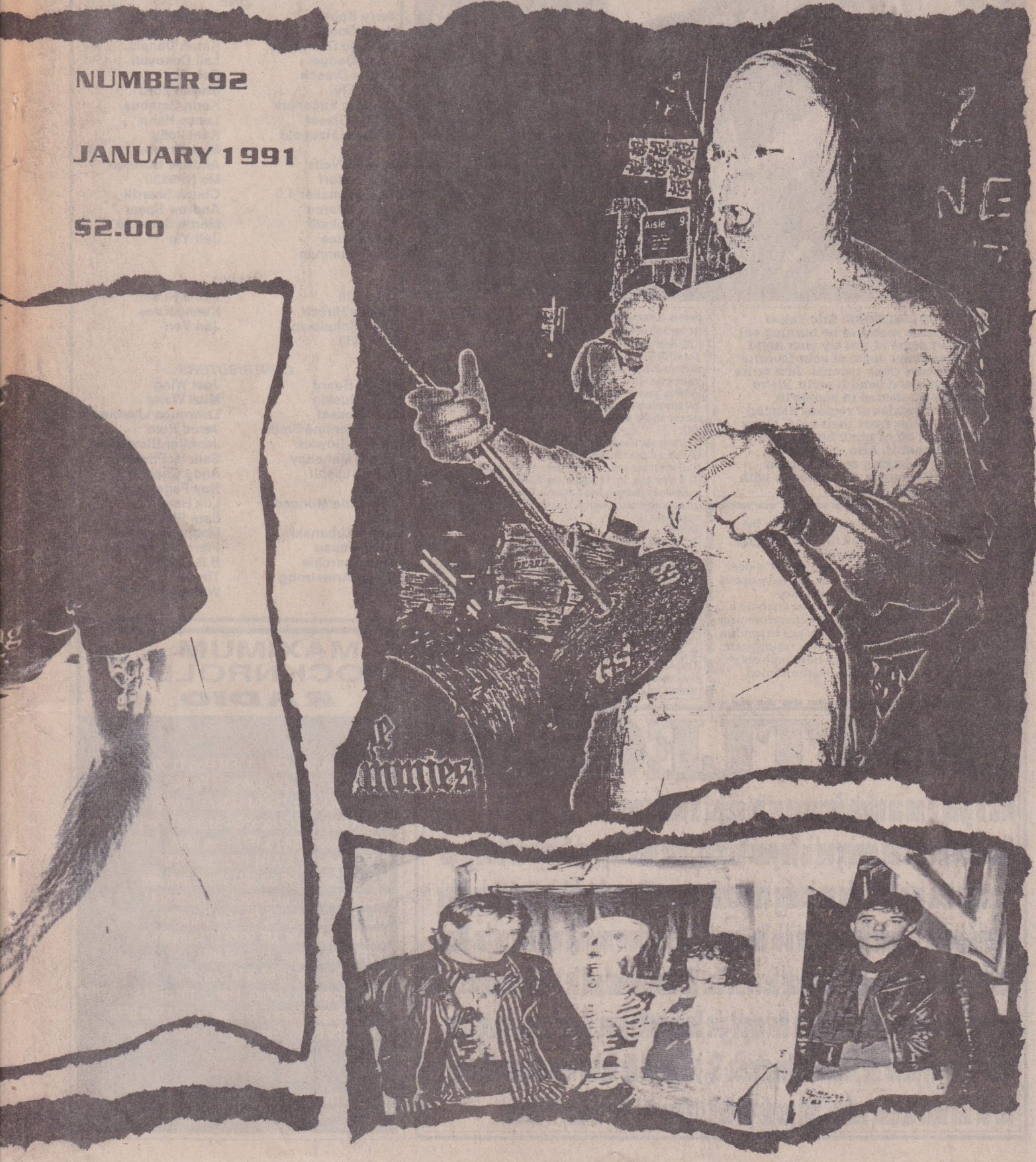
MAXIMUMROCKNROLL

NUMBER 92

JANUARY 1991

$2.00



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RECORD COLLECTORS: Eric Yee of Scumpit fame seems to be burning out. Why don't some of you try your hand at talking about some of your favorite old or obscure punk records. Just write up a column and send it on in. We're especially interested in people in different countries or regions delving into the rarities from their area, along with a good bit of punk history/trivia to compliment it. Also, MRR is still interested in buying collections en masse for Epicenter. Get in touch with me if interested. Tim

Again, sorry that we no longer have the staff to adequately review all the cassettes and records we receive, especially given the astronomical influx of vinyl (especially 7"s) over the last 6 months. Because of this, we have opted to only review vinyl releases, since they obviously cost more to release, rather than do a half-assed job on both formats. We therefore urge those of you who are putting out tapes to send in a $2 classified (40 words or less) describing your release, and we will print it in a new 'tape only' classified section. Thanks, the overburdened shitworkers!

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT.....

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your typewritten submissions and input them into our Macintosh computer. This device makes it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

BOOTLEGS!!!

MRR is going to run an article/discussion on the subject of bootleg records.

Since there are so many coming out in the punk/hardcore scene these days, we thought we'd like to get comments both from those who are issuing the records and from those artists/labels who have had their material booted. We were hoping to get it in the January issue, but have received very little so far. Maybe people are afraid to write, but they should be aware that all submissionsd will be totally anonymous, and we don't ask booters to include any info that might give their identity away. We are mainly trying to get opinions on why people are involved in this process. So, because of the lack of response, we will delay this for two more months, and ask that people get their statements in by February 7. Thanks!

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CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
KCPR San Luis Obispo, CA 91.3FM Mon 11PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCSB Cleveland, OH 89.3FM Weds 3PM
WEFT Champaign, IL 90.1FM Sat 6PM
WMHB Waterville, ME 90.5FM Thurs 8PM
WVFI Notre Dame, IN call station
WZRD Chicago, IL 88.3FM Sun 3PM
Radio Pomme Louviers, France 101.1FM Sat 5-7PM
Radio Mega Valence, France 99.2FM Sun 8PM
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Back issues # 32, 35-38, 40, 42-52, 53-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 65-91 are at same rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!
Issue Out: 15th of month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10" down) $50
1/2 page: (7 1/2" x 5" down) $75, and must be for 2 or more items.

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible. No more than 60 words/$3! Cash only!!!

COVER: Pics by Murray Bowles, Winni Wintermeyer, Chris Boarts

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READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay--no CDs or tapes).

KARIN GEMBUS
CREAMERS-Bob Kringle-45
CRAZIES-EP
END TO END-EP
HEADCLEANERS-EP
PLEASURE FUCKERS-EP
DISTRESS-LP
V/A-Free Wake Up-EP
PITCHFORK-LP
DIRT-EP
BAD RELIGION-Against The Grain-LP
POLITICAL ASYLUM-LP
THREE LEGGED DOG-LP
TRUSTY-LP
YOUTH GONE MAD-flexi
AXEL GRINDERS-EP

TIM YOHANNAN
ACCIDENT-Kill The BeeGees-EP
BAD RELIGION-Against The Grain-LP
BADTOWN BOYS-LP/INSTED-What We Believe-LP
CREAMERS-Bob Kringle-45
CRY-Prrrt-EP/END TO END-EP
GREAT WHYTE LYIN SNAKE-45
JESUS CHRUST-Blasphemy-EP
MANBIKI CHOCOLATE-flexi
POISON IDEA-Taken By Surprise-45
UXA-1995-45
V/A-Much Ado About Nothing-flexi
V/A-Osaka Battle Royal-LP
V/A-Rebuilding-EP
V/A-What Stuff-LP
V/A-Wild & Crazy Noise Merchants-2LP

CHRIS DODGE
MELVINS-With Yo Heart...EP
ATROCITY-Hallucinations-LP
ASPIRIN FEAST-EP
BOLT THROWER-WarMaster-LP
JESUS CHRUST-EP
DISCREPANCY-TP
END TO END-EP
CADAVER-Hallucinating Anxiety-LP
RAPTURE-TP
COWBOY KILLERS-EP
PAIN TEENS-Lady Of Flame-EP
POISON IDEA-Taken By Surprise-45
LAWNMOWER DETH-Ooh Crickey It's...-LP
ATAVISTIC-Vanishing Point-LP
SAASTE-EP

WALTER GLASER & HOPE COONEY
ORIGINAL SINS-Self Destruct-LP
V/A-What Stuff-LP
BAD RELIGION-Against The Grain-LP
V/A-Puget Power Vol 2-EP
BIG CHIEF-Glare-EP
FLESHEATERS-Prehistoric Fits-LP
POSTER CHILDREN-Some-EP
CYNICS-I Don't Need You-45
DISPOSABLE HEROES OF HIPHOPRISY-12"
CREAMERS-Bob Kringle-45
PAIN TEENS-Born In Blood-Lp
MELVINS-With Yo Heart...-45
GAS HUFFER/FASTBACKS-split 45
GOD'S ACRE-10 Gospel Greats-LP
BIG CHIEF-Time Dirt Money-EP

MIKE LA VELLA
AFGHAN WHIGS-Sister Brother-45
BITCH MAGNET-Ben Hur-LP
CHILDREN'S CRUSADE-Scorpio Moon-45
CREAMERS-Bob Kringle-45
CYNICS-I Don't Want You-45
GIRL TROUBLE-Thrillsphere-LP
GOD BULLIES-Join Satan's Amry-2EP
Hate Comix-#3-zine
JESUS LIZARD-Mouth Breather-45
LUNACHICKS-Babysitters On Acid-LP
MELVINS-With Yo Heart...-45
POISON IDEA-Taken By Surprise-45
SEXUAL MILKSHAKE-45
TAD-Jack Pepsi-45
V/A-Puget Power #2-EP

LALI DONOVAN
BAD RELIGION-Against The Grain-LP
INSTED-What We Believe-LP
TRUSTY-LP
CREAMERS-Bob Kringle-45
BADTOWN BOYS-LP
NAKED RAYGUN-Raygun-LP
PSYCHOTIC YOUTH-Some Fun-LP
DEVIL DOGS-Coney Island-LP
CRY-Prrrt-EP
COWBOY KILLERS-EP
LUNACHICKS-LP
CYNICS-I Don't Need You-45
THREE LEGGED DOG-Loaded-LP
CEREBROS EXPRIMIDOS-LP
POSTER CHILDREN-Thinner-45

ANDREW SPEAR
ROCKET FROM THE TOMBS-Life Stinks-LP
POSTER CHILDREN-Thinner, Stronger-LP
JONESTOWN-25 Years-45
ERECTUS MONOTONE-45
HALF JAPANESE-We Are They...LP
TEENAGE FANCLUB-Everybody's Fool-45
DUST DEVILS-Struggling Electrical And Chemical-LP
RIFLE SPORT-Little Drummer Boy-45
SCREAMING TREES-Something About Today-EP
SEXUAL MILKSHAKES-45
RUINS-LP
DR JANET-45
V/A-Japan Bashing Vol 2-EP
VERMONSTER-EP
Hate Comic-#3-zine

JON VON
CREAMERS-Bob Kringle-45
DEVIL DOGS-Coney Island-LP
CRETINS-Comeback Of The Re-Teens-EP
NAKED RAYGUN-Raygun-LP
VELVET UNDERGROUND-Pale Blue Eyes-45
BADTOWN BOYS-LP
V/A-Estrus Lunch Bucket-box set
GREEN DAY-Sweet Children-EP
GAS HUFFER/FASTBACKS-split 45
TAD-Jack Pepsi-45
V/A-Holier Than Seattle-EP
COSMIC CROTONBUGS-I Will-EP
POISON IDEA-Taken By Surprise-45
CYNICS-I Don't Need You-45
V/A-What Stuff-LP

VICTOR HAYDEN,

WHERE ARE YOU????!!!!

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Blacklist is a non-profit mailorder operation that is fighting the clampdown on independent releases by establishing a true independent mailorder business that makes honesty and efficiency a priority. We carry an ever-evolving selection of punk, hardcore, ska, noise, psych, post-punk, and garage pop from around the world, plus a large selection of fanzines, books and political journals. We operate with a low 30% mark up on all domestic music and a 20% mark up on all other material. We try to fill orders within 3-4 days of receiving them. We have new material coming out every day! Oct '90 catalog out now!

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***** BIG SALE ***** special reduced items

Artist	Title	Description	size	Price	Country
AGEN	Fortschritt	good, varied powerful punk	12"EP	4.50	Germany
Agitare Bene/and the B	Dreams	split EP : grumbling throb-thrash	7"EP	2.00	Germany
Alternative Attack	No Turning Back	fast thrashmetal	7"EP	1.50	UK
Anastasis	Anastasis	4 mid to fast tempo punk-good sin	7" EP	2.00	Germany
AR Kane	Sixty Nine	light, atmospheric industrial stu	LP	4.25	UK
Asexuals	Dish	their latest - very poppy this tir	LP	4.40	Canada
Attanas	Alcoholica Intoxica	fast raw hardcore on one side, n	7" EP	2.00	Finland
Attention	Hearts of Stone	noisey type stuff, members from	LP	6.00	Germany
Bad Bob	New World Crusade	cow-punkish	12"EP	3.00	USA
Bap	Bidehuts Eta Etxehuts	great powerful melodic hardcore	LP	6.75	Spain
Barricada	Barrio Conflictivo	tough, anthemic rock n roll from	LP	7.00	Spain
Barricada	Noche de Rock 'n' Roll	more of a "big time" rock a roll s	LP	7.00	Spain
Bedlam	Lost in Space	full on thrash attack with humor	12"EP	4.00	USA
Billy and the Willies	Life in Hotelrooms	strange diverse garage type stuf	LP	6.00	Germany
Billy and Willies	Dogshit	mix of punk/pop/surf/60's avant	LP	5.95	Germany
Bimbo Shrineheads	Bimbo Shrineheads	real good arty hardcore w/ femm	7"EP	1.95	USA
Blockade	Blockade	good, traditional punk/hardcore	7"EP	2.00	Germany
Bloodstar	Bloodstar	weird; powerful metal-edged har	LP	5.00	Switzerla
Bo-Weevils	Vortex Took Them	crazed & authentic 60's garage	12"EP	6.50	Australia
Bookmen	Vol. 1-Delicatessen	new electric folk for the '80s	LP	3.50	Canada
Brut 66	Brut 66	catchy melodic punk	7"EP	2.00	Germany

Artist	Title	Description	size	Price	Country	LABEL
Anastasis	What's In My Head	well done powerful German H	7" EP	3.60	Germany	Your Choic
Bad Trip/Go	Bad Trip/Pay to Go	great heartfelt, intelligent NY	7" EP	2.70	USA	Skene
Baldin Bada	Baldin Bada	hard rockin' well played melc	LP	7.80	Spain	Oihuka
Blind Spot	All This Hate	hardcore with lyrics about th	7" EP	2.80	USA	Conversior
Boom & the Legion of D	Detroit	Raging drunk rock relocated	LP	5.50	USA	Depression
Chorus of Disapproval	Truth gives wings to stre		LP	5.60	USA	Nemesis
Cowboy Killers	Cowboy Killers	US 7", cool propulsive stirrin	7" EP	2.35	USA	Sound Poll
Crapscrapers	Crapscrapers	good fast raw German HC	7" EP	3.00	Germany	Stephan Gr
Derelicts	Time to Fuck Up	great Seattle punk rock with	7"	2.60	USA	Empty (Se
Electric Noise Twist	Electric Noise Twist	industrial noisy sound collag	LP	6.60	Switzerlan	Vision
Fearless Iranians from	Foolish Americans	big rock punk rock punk, roc	LP	5.50	USA	Boner
Fluid Mask	Flesh Sparks to the Beat	strange, spastic gravel voice	12"	5.40	Switzerlan	Vision
Force Fed	Claustrophobia	strong smashin hardcore	LP	7.45	UK	In Your Fac
Fuckers, The	Fuckers, The	ranges from Chumbawumba	7" EP	3.00	Germany	Stephan Gr
Garblecrat	Eight	solid SoCal anarchist HC	7" EP	2.85	USA	Permnition
Great White Lyin' Snake	Jolly Ol' St. Nick	great Misfits Christmas paro	7" EP	2.90	USA	Highly Coll
Green Day	Sweet Children	extremly propulsive, hooky	7" EP	2.70	USA	Skene
Helmet	Strap It on	relentless head-crunching rif	LP	6.85	USA	Amphetam
Heresy	13 Rocking Anthems	strong rippin hardcore	LP	7.45	UK	In Your Fac
Hyper Kow Tow	Hyper Kow Tow	funky hardcore type stuff- G	7"	2.55	USA	Cargo
IX-EX-SPLNE	IX-EX-SPLNE	noisy industrial atonal Lydia	LP	6.60	Switzerlan	Vision
Kings of Oblivion	All This Madness	powerful speedy hardcore	LP	7.45	UK	In Your Fac
Last Call/Eight Ball	What's Done is Done	Stron split 7" from these PA	7" EP	1.95	USA	Esoteric
Last Option	Burning	Strong in-your face hardcor	LP	7.45	USA	In Your Fac
Meatfly	Meatfly	good strong hardcore	LP	7.45	UK	In Your Fac
Melvins	Gluey Porch Treatments	Slow, grungy and louder thar	Cass	5.50	USA	Boner
More Fiends	Toad Lickin'	Peel sessions,5 strange acid	LP	5.90	USA	Rave
More Fiends/27 Devils	More Fiends/27 Devils Jo	extremly rockin melodic type	7" EP	3.00	USA	Rave
Mr. T Experience	Making Things with Light	Good songwriting proliferate	LP	6.65	USA	Lookout
Necrecedia	Fight for Change	cool philly HC in a 77' meet	7"EP	3.00	USA	Bad Card R
Negu Gorriak	Negu Gorriak	ex-Kortatu members: mix rap	LP	7.80	Spain	Oihuka
No Fish on Friday/Heila	No Fish on Friday/Heiland		7"EP	3.60	Austria	Sacroegols
Parasites	Pair Of Sides	excellent New Jersey pop-pu	LP, C	6.50	USA	Shredder
People's Court	People's Court		7"EP	2.70	USA	Skene
Pitchfork	Eucalyptus	emo type stuff with a more	12"	5.65	USA	Nemesis
Poison Idea	Ian Mackaye	fast hardcore w/metal edge	LP	7.45	UK	In Your Fac
Pollution Circus	Destroy Authority	strange-art-pop stuff of pers	7" EP	1.45	USA	Sideshow
Potato	Erre Que Erre	Rock reggae from Spain!	LP	7.80	Spain	Oihuka
Pressurehead	Bad Hype	Interesting mid-tempo HC	7"	2.60	USA	Butternigh
Rebel Waltz	Rubber Walls	Soul Asylum meets the Byrd	LP	6.50	USA	PDB
Satanic Malfunctions/S	Out to Lunch	gruff, raw noisy HC from bot	7" EP	3.00	England/G	Stephan Gr
Satanic Nurses	No Turnin' Back	Very good melodic progress	7"	2.40	Int'l	ADM-Disc
Seaweed	Deertrap	good Seattle grunge pop ala	7"	2.60	USA	K
Seven Sioux	Seven Sioux	A male/female Fugazi.	7" EP	3.60	Germany	Your Choic
Sixteen - Seventeen	When All Else Fails	tapes, saxaphones, noise ab	LP	6.60	Switzerlan	Vision
Stormaud	Fleishwagen	way cool melodic, moody ro	7"EP	3.00	Sweden	Studio Otu
Supertouch	What did we learn		7"EP	2.30	USA	Vermiform
Surgery	Nationwide	more o' that grunge NY sonic	LP	6.85	USA	Amphetam
TFL	TFL	gruff, humourous crunching	7"EP	2.60	USA	Empty (Se
Third Rail	End It	The northern CA equal of the	12"	6.50	USA	Caffeine M
Tijuana In Blue	Sembrando El Panico	more of their '77 sound with	LP	7.80	Spain	Oihuka
Trbngr	Route Zero	more Swedish grunge-noisy	7" EP	3.25	Sweden	Sympathy
Trunk	Ugh		LP	6.50	USA	Waarner S
Ultraman	Non Existence	more mosh for the buck	LP	6.40	USA	New Red A
V/A	Hardcore 1990 East vs. W	w/Carry Nation, Point Blank	7" EP	2.35	USA	Nemesis
V/A	Rough Enough	w/Zero Positives, Crowd of	7" EP	3.00	Germany	Stephan Gr
V/A	Victims of the Mixing Des	w/Fluid Mask, Skybird, NOIZ	LP	6.00	Switzerlan	Vision
Velcro Overdose	Flesh Ripping Sonic Polka	solid tight ragin US HC	7" EP	2.60	USA	Relapse
Velvet Crush	If Not True	newest P. Chastain & R. Mer	7"	2.30	USA	Bus Stop

!!! NEW ZINES !!!

PRINTED MATERIAL HAS DIFFERENT POSTAL RATES - CHECK CATALOG, WRITE OR CALL US FOR INFO.....

Artist	Title	Description	size	Price	Country	Weight
Against Sleep & Nightm	#3	essays on censorship, societ	print	1.50	USA	2 oz.
Dear Jesus	#37	w/MRR, M. Bullshit, Seth Tot	print/7	1.50	USA	4 oz.
Deggial	#6	interviews, letters, reviews	print	.85	Finland	1 oz.
Excess	#2	w/Forced Down, Neurosis, Sv	print	1.10	USA	3 oz.
Frighten the Horses	Fall 90'	coverage of sexuality issues	print	2.90	USA	5 oz.
Heathen	Oct./Nov.	articles,, art, poetry, zine ex	print	1.50	USA	2 oz.
Living Fatality	#5	w/vegetarianism, Nitzer Ebb	print	1.10	USA	2 oz.
March of Progress	March of progress	cool "small" art , neato!	print	1.20	Netherlan	1 oz.
McCord, David	The World Owes Me Lunch	Sperry's guitar player does	print	4.55	USA	6 oz.
Merritt, Steve	Lockdown	slice of life/diary type short	print	3.25	USA	4 oz.
Punchline	#7	graphics & words about cops	print	1.00	USA	3 oz.
Puncture	#20	w/Living Color, Beat Happenir	print	2.40	USA	6 oz.
Urinal	#3	w/ Unrest, Trenchmouth, and	print	.40	USA	1 oz.
World Perspectives	#9	News & analysis from source	print	1.70	USA	2 oz.

Letters

Dear MRR,

It was interesting to read Eugene's impressions of Canada in his column in the October issue, but in his description of the Mohawk "crisis", there was a major inaccuracy. Also as time has passed, there have been new developments.

Although the millions of details about the so-called "crisis" now seem kind of unimportant, the event itself is very significant. It symbolizes the end of one era, and the beginning of a new one, in Canada and all around the world: Native Peoples are becoming more aware and militant about their rights to land and self-determination. In Canada after 20 years of trying to work through the "justice" system, the Native Peoples have had enough. When in July the police moved in to remove the Mohawk Barricade, the Mohawk People said "No. Enough."

Here is a brief (believe it or not) summary of the events of this past summer:

March 11: After 2 years of fruitless negotiations, which include the fate of 50 acres of forest the town of Oka wants to expand their golf course into, the Mohawk and the Kanestake reserve set up a barricade.

July 11: The Mayor of Oka asks Québec provincial Police (SQ) to remove the barricades. 100 officers move in with assault rifles, concussion grenades and tear gas. An SQ officer is shot and killed in the crossfire. In the nearby reserve of Kanawake, Mohawk people blockade a bridge into the city of Montreal in a show of support. All hell breaks loose in the mainstream media, everything is televised live and newspaper headlines scream about the "heavily-armed Mohawks". Negotiations open between Mohawk (mostly wimmin) and the provincial government.

July 13: A force of 1,000 SQ officers seals off the town of Oka and surrounds the reserve. The SQ releases the 2 Mohawks arrested in the SQ officer's death due to "lack of evidence," but the Mohawk fear the SQ may seek revenge. The SQ controls the supplies of food and medicines going into Kanesatake, at all times not letting anything in.

Throughout July: Angry white crowds gather near the blockaded bridge at Kahawake. Riots break out at night and racism rears its ugly head. Indian effigies are burned, World media covers the "crisis." The Red Cross is allowed in to help with the safe passage of supplies into Kanesatake. International human rights groups condem Canada's actions and send observers to Oka. Supporters gather outside the town of Oka and in other cities across the country.

August 4: A court stops the SQ from seeing the TV tapes of the botched invasion attempt of July 11th. More rioting occurs near the bridge at Kahn. KKK scum are handing out literature and trying to organize the angry white people.

August 18th: The army replaces the SQ at Oka,Kanesatake and at Kahnawake, bringing in 2500 soldiers, 1100 vehicles, including bulldozers, armored personnel carriers and 12 helicopters.

August 21: Media complain of police and army harassment.

August 26: Prime Minister Mulroney calls the Mohawk demands "bizarre." These demands include: free passage of food and medicines, free access to Mohawk advisers and spiritual leaders, and the creation of a multi-party team of observers to monitor the events. Negotiations continue.

August 28: At the north end of the blockaded bridge, white residents hurl rocks and debris at a convoy of cars carrying Kanawake residents, including many elders and children. An elderly man is hospitalized and later dies.

August 29: Kahnawake Mohawks work with the army to dismantle the barricades on roads leading to the bridge as a sign of good faith in the negotiations.

August 30-September 2: The army moves into Kanessatake, dimantaling barricades. Mohawks retreat, many warriors disappearing. A group of about 15-29 Warriors, plus supporters and a few journalists, are besieged in treatment center. The TV media goes nuts. We are glued to our TV sets as we watch a squadron of soldiers and a tank move closer to a sacred Mohawk cemetery and clan mothers rush about calming down and evacuating angry Warriors. People all over the country are saying "This is Canada. This can't happen here!"

September 8: In a nasty incident, 4 soldiers cross into Mohawk territory and assault and seriously injure a sleeping warrior. It takes at least 12 hours to evacuate him to a hospital as the Mohawks fear he will be arrested.

September 10: He "surrenders" to the army.

September 18: The Army and SQ raid Kahnawake for the 6th time as a crowd of angry Mohawk residents protest. 75 people are treated in the hospital.

September 2: The Iroquois Confederacy (which has been helping with the negotiations) announces that all Mohawks will disengage unilaterally. At about 7 p.m. Warriors, supporters, and journalists exit the treatment center as the army scrambles to detain and arrest. 47 people are arrested and detained in military trusteeship by the army (to hopefully protect them from the SQ) while nine others are in SQ custody. Two journalists are also detained by the SQ.

At this time, most of the people arrested have had preliminary hearings and but 4 have been released on bail. At the end of October, the coroner's report into the SQ officer's death has not yet been completed. To my mind, the very facts that no one has been charged and that the cops and media have not made a big hoopla about the DEATH OF A COP, but rather have kept things quiet, answers plenty of questions. If they could have pinned the death on the Mohawk, they would have in two seconds flat, and the media would have had a field day.

That nearly concludes today's his-story lesson. As I suspect the mainstream media in the US has either ignored the entire thing or completely misreported it. I thought it was important to write about it. Here in Canada, since 1973, only 44 out of 300 outstanding claims have been resolved through the courts and there are perhaps another 100 claims being developed. Obviously, going through the "proper channels" is not getting things settled and the Native People are getting fed up. This "crisis" may be over, but the fight is just beginning, as Native Peoples all over the world are also affirming. Take for instance the Australian Aborigines who last year, denounced the centennial celebrations of colonialist imperialism in Australia. Meanwhile, in Bolivia, and through out the rest of the Amazon region, Indians are protesting the deforestation and the destruction of their ways of life.

If you want any more information write to the Mohawk Nation office via Box 645, Kahnawake, Quebec J0L 1B0 or to Ecomedia at PO Box 915, Stn. F Toronto, Ont. M4K 1N8, Canada

I hope this info is yseful and thanks for teading.

Nicole, PO Box 2541, Stn, D. Ottowa, Ont. K1P 5W6, Canada.

MRR,

Hello. This may be a little late, as the war with Iraq may have already started by the time this gets printed. I don't know about everyone else, but I'm scared shitless about it and I'm not even in the military nor would I be affected by a draft if one were to start up. I'm also getting more pissed off about it every day. The U.S. Government is planning this war out like some goddamned football game. I saw a peice in a local newspaper a few days ago which showed a diagram along with a list of some of the defences the Iraqi's have lined up along the Kuwait border. I'm talking about rolls of razor wire several hundred yards deep, followed by mines filled with metal spikes and concrete blocks, plus 55 gallon drums of napalm. After that are hundreds of thousands of heavily armed troops standing shoulder to shoulder, heavy artillery, etc.

This is fucking insane! And the U.S. Government is talking about destroying the Iraqi forces with "one swift blow" and then moving on to Baghdad. Hundreds of thousands of Iraqi's - military and civilian - will be killed and the U.S. will lose maybe twenty thousand. Right. It's going to be a bloodbath over there and people here don't seem to be too bothered by that prospect. I've even read letters in newspapers from parents who are "proud" to have a son or daughter serving in the military. One particular woman whose daughter is in the Army thought it was "wonderful" that the feminist movement has made it possible for women to serve in the military. This has got to be the ultimate in stupidity. But what happens when these kids get splattered all over the desert and their body parts are shipped home in corpse bags? Well, Mom and Dad can still be proud when some fucking monument gets erected with the names of their kids engraved on it. They died "defending American values" for fucksake! Yeah, the same fucking values we were defending when we invaded Panama, Grenada, Vietnam, etc.

The racism inherent with all this is equally sickening. Each year around the beginning of October San Francisco plays host to "Fleet Week". It's when the Navy sends six or seven of its ships here. They hold public tours of the ships for anyone who is bored enough to want to see the inside of one. The Blue Angels are also here and spend the week flying their stupid planes back and forth over the city and aggravate everybody. I was hoping to see one of those fuckers slam into a building. Anyway, I saw this as an opportunity to pound some sense into the heads of some of those sailors who seem to be so anxious to go to war. I spent a couple afternoons handing out flyers along the waterfront where the ships were moored. There were Sea Cadets selling T-shirts. (The Sea Cadets are to the Navy what -the Cub Scouts are to the Boy Scouts). I noticed one particular shirt. It had a drawing of an arab sitting on a camal and holding a sword. There was a ring drawn around it with a cross in the middle so it appeared as if you were looking at it through a telescope mounted on a cannon. At the bottom it said: "I'd travel 10,000 miles just to 'Smoke a Camal'". I was told that boxes and boxes of that particular shirt had been sold.

I'm not trying to minimize Iraq's unjus-

Letters

tified invasion of Kuwait, but the way some people are reacting to this mess is really fucking sick. Just imagine if Hussein had an arsenal of ICBM's that he could launch against the U.S. at his disposal. Do you think people would be so bushytailed about going to war with him? Fuck no! The overwhelming majority of Americans have never seen the horrors of war so apperantly there is something romantic about the thought of thousands of our "fighting men" being shipped to some country ten thousand miles away to fight a war. But when those planeloads of dead bodies begin arriving back home along with the horror stories from overseas it's a whole different ballgame. Just ask the Soviets how they feel about war. They were unfortunate enough to have lived through one and they lost twenty million people as a result. It's a terrible tragedy if that's what it takes to get people to pull their head out of their ass. We have got to wake up now before it happens again. The only way to prevent the U.S. from starting a war in the Middle-East is through mass resistance right here at home as well as within the military. It doesn't make any sense to wait till after it starts.
Mike Ptiester, 57 Taylor St. #402, S.F., CA 94102

P.S. Anyone living in the Bay Area who is interested in doing some flyering or anything of that nature please-contact me.

Dear MRR,

Check this out, we decided to write hoping someday this could be published out there in the "free" world.

We are in a Federal Prison in Phoenix, Az. and as "Donny the punk" said in MRR #89 it really sucks. Everything he says is true.

Anyhow, we're not to complain, but to inform you and your readers that we have a genuine, unadulterated, punk rock band by the name of " STRYCHNINE." Without a doubt, the only of it's kind in the whole Federal Prison system.

You see, it all started way back (1988) when I bumped heads with Rick "the skinhead" Giese while eating a cold bowl of mush at Terminal Island, Federal Prison, San Pedro, California. He's from Orange County, and I'm from Hollywood. My name is Shane-o. I played guitar for the " FLOWER LEPERDS". (See ad on page 6 of MRR #89, Mystic Records). Anyway, me and Ricky are doing time for bank robbery. We both got disciplinary transfers here in the "Goby desert" due to deep seed and anti-authority/establishment attitudes probably having something to do with the fact that we was weaned on so-cal punk rock. Well, we up here, took a look around to see which way the wind blew, and decided to rattle the dead life of the desert. We put together " STRYCHNINE." The true anti-government in the belly of the government, anti-authority establishment, punk rock band.

Check this out, we had to find a couple of guys to play bass and drums who knew nothing of our god religion. We're happy to say we were able to mould them into interesting personalities. Rick can only sing because he damn near cut off his hand playing chicken with a table saw in high school. He lost 1 and a half fingers and still managed to get a "D" in woodshop class. If that Isn't punk, my dear friend, tell me what is?

Anyway, we played our first gig in front of an unaware population of deviantes and social misfits (such as ourselves). Needless to say, we are now heroes and legends. Everyday we are asked the same question: When will you play again?. Not bad from a bunch of lames who get hard-ons for people like Willie Nelson. But due to our anti-authority/ establishment attitudes, hardly a rehearsal (every Sunday) goes down without a member of the band being in the fucking hole. Rick and I just got out again.

So how do you like us now? I (Shane-o) want to say "hello" to the "LADS", who I am affiliated with. Well "Donny the punk", It's good to hear that there are others in the system. Also, we would like to hear from others who can drop us a line or two or send flyers & zines if possible. Rick "the skinhead" is an artist and can draw pictures for anyone interested. He also plans to open a tattoo shop in about a year in Orange County. Thanx to him, I am very inked up. He would like to hear from other skins or even hate mail, if that's your preference?

Thanx for hearing us out.
Richard Giese 88664-012 & Shane Enholm 82707-011/ Federal Correctional Institution/ Box 1700, Black Canyon Stage 1, Navajo Unit, Phoenix, Az. 85027

P.S Keep up the great work on your zine. Thanx to zines such as this, we can keep in touch with the outside world that we once, and shall again enjoy. And fuck anyone who thinks they are more punk , or whatever, than the next guy because no matter what you look like, it ain't shit unless you stick together and look out for your brother.

Dear MRR,

I strongly dislike the way GG ALLIN is using the censorship thing to try and get out of a longer jail sentence. The truth is that GG is in jail for assaulting and battering a girl. People that know GG well have seen his violent side.

Ask Bloody Mess. It seems that GG's beating up close friends and lovers is inevitable. I don't think people in the punk scene should believe the hype that GG is spewing. He is trying to smokescreen the fact that he is an assaulter and batterer; he is rather trying to portray himself as an artistic martyr—a victim of fascist censorship. While I personally abhor censorship, and while I personally respect the artist GG Allin, because no one does it on stage like GG does, I very much dislike the "feel sorry for me" lie GG is giving us. Smart people can segregate the artist and the man; so be smart and realize that GG, the artist, Allin is one of the greatest things to hit the punk rock stage ever. But also realize, self-admittingly, that GG Allin, the person, will use and abuse his closest friends because he has mental problems. In closing, I would just like to say that if GG is being held longer than he should, because of his art, then this is unjust; but the botton line is that GG has done some bad things to people and he deserves to do much time in jail. And I ain't gonna shed any tears for him. Anonymous

Dear MRR,

I stopped reading MRR about six months ago after being an avid fan for about two years. I finally picked up issue #90 and was pretty impressed compared to when I had stopped reading it. I was pleasantly surprised to find that some people — namely Lawrence Livermore and Sam McPheeters — had cool shit to say, as opposed to the same petty bickering that is the scourge of "THE SCENE."

Anyways, what I really wanted to talk about is this fucked up thing out in the desert. I turn 18 in January, which means I'll "have to" register for the draft. I figure at around that time there will be a draft and we'll be in the midst of the biggest war this century. Bush is never going to back down, even if Hussein does decide to pull out of Kuwait. It would be bad for his political career. I don't believe in any of the aspects of this purely economic "conflict." Nevertheless, if I'm drafted, I'm not going to dodge.

No, I'm not any kind of nationalist or fascist or warmonger, and no, I don't relish the thought of killing or being killed by another human being. But as a white, upper middle class college student, I hate the idea that some poor black (for example) inner-city fuck with three kids and a wife to support, who doesn't have the means to dodge the draft, will be dying so my mom and dad can have cheap gas for their BMW and Mercedes. Maybe if I, as a white college boy, go to war, some poverty-stricken minority (that's who's gonna get drafted) won't have to.

I know this is a really fucked-up way to look at a fucked-up situation, but I've pretty much made up my mind. I'd still like to hear opinion on this matter from all you boys and girls (oops, sorry, "wyymyyn" — wouldn't want to make a punk rock social faux pas!) in MRR land. Etc.,
Doug Hatch/ 118 Stacy/ UNC-CH/ Chapel Hill, NC 27514

P.S. To 99% of you MRR readers and writers: either fuck off or get a sense of humor. Life is too short to be completely serious all the time — especially about yourself.

Dear MRR,

I don't know what everyone else thought about punk/hc when they first got into it, but I know what I thought. I was so excited and happy that I wasn't the only person who wanted to make the world a better place! I thought that a major factor in the punk scene was friendship and unity, and at first it was. That was 4 years ago, and since then I've seen a lot of people come and go. But it seemed like here, in Muncie , unity was in its peak last spring when a lot of new people came. We started an anarchist group (Muncie-A.Y.F.). I could honestly say that everyone our age (13-19) in the scene were a tight circle of friends. We grew up a lot, became more aware and revolutionary. Then we all started getting heavily into drugs. I left Muncie and lived in Minneapolis and San Francisco. I came back recently, only to find everybody separated in their little cliques, talking behind each others backs, sometimes almost getting violent. I thought part of being an anarchist was putting aside personal differences and working together as human beings, not fighting each other over a girl or ripping your "friends" off for drugs. I realize that that's the reality of our cruel world, but I thought being a punk meant caring and being an alternative to the rest of the world, not just a fashion. I feel greed and drugs have killed our friendships and dreams. I gave up drugs and am currently trying to change my attitude to a more positive one. I haven't lost my anarchist ideals or my faith in punk, for me that would be like changing from a man to a woman,that's what I am! Can't close my eyes! Write me if you give a fuck:
Eric Equality, 405 Morrison Apt. 247, Muncie, IN 47304
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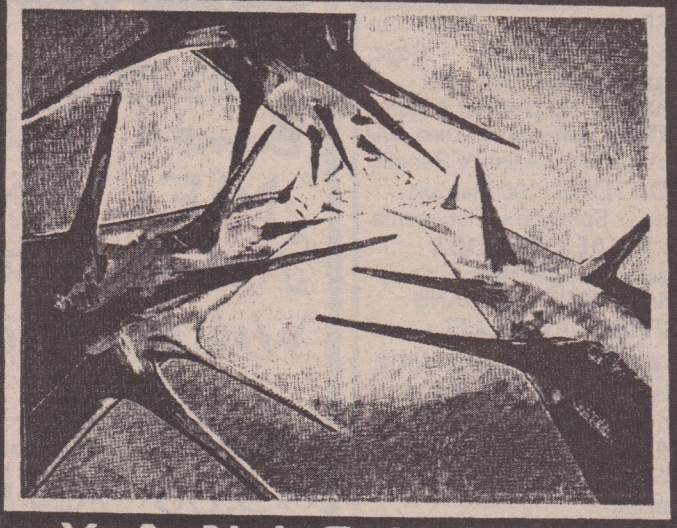

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Letters

It's the end of October here in beautiful Pittsburgh PA . I go to the University of Pittsburgh, just transferred here, and am 21. Originally, I come from Washington, D.C., yes, that hotbed of hardcore, ha, ha. I kind of figured that. I wanted to get my two cents in about this crazy argument about straight edge that has been raging in this zine, both in letters and columns, for as long as I have been a reader, about seven years .

I am straight edge. Being from D.C., a lot of people think that SE is a "pretty big thing down there." Well, to me, and many of the people I know who are SE, it is not a very big thing. In fact, I don't even think about it. Truthfully, I did make a conscious effort to become SE in high school because I thought it was the right thing to do for myself. I never pushed it on anybody, indoctrinating people with the ideas never entered my brain. I had a fine, good, youthful, teenage existence. It was cool, and I liked it. I had a blast . It was true that I didn't hang with a lot of kids that drank, or did dope, and maybe I could have expanded my horizons a little more, but most all of my friends were SE, so I didn't feel the need to hang out with kids that had a different kind of fun than me.

Today, I am 21. For the two years before this I went to a very small college where almost everybody got fucked up with something, be it alcohol, drugs, or obsessive relationships. I learned a lot about how to deal with and understand people that have different views and ideas from me. In fact, the people that I hung out with were almost the heaviest drinkers/drug users on campus, not people that wanted to escape reality through the use of chemicals, but people who were just like me. I found that my friends wanted the same things as me, to experience as much life as they could before their time was up. They did it one way, through chemicals, and I did it another, through being straight (edge) .

A second point I would like to bring up is about vegetarianism. Just as SE is a choice of personal politics, so is vegetarianism. I know people who are not SE, but are vegetarian, and vice versa. I don't dig people who tell me that to be "straight edge" I must be vegetarian. I think it would be easiest to explain it like this: SE is like a potato. Now, one can put sour cream, or chives, or butter, or anything on it, but it's still a potato, catch my drift?

I have grown up in a very liberal area of the country, luckily, and this rubs off in my ideas about prejudice. Of course I am prejudice, I'm no better than you, but I try my hardest to overcome my biases. No one is 100% devoid of prejudices, but the fact that one tries to work against these shortcomings is admirable. I don't hate people because of their skin, looks, gender, or sexual preference. But on a day to day basis, with no person in particular, I prejudge.

I don't believe that people who are obsessed with hate can feel that they are SE. Prejudice is a crutch that everyone uses from time to time to feel powerful or superior. But, being addicted to prejudice, and the feeling it gives you, is the same as being addicted to alcohol.

On religion (Hare Krishna) and SE, well this is kind of a new development to me, but it certainly is effecting a lot of young kids in D.C. The way I always thought of SE, was it was anti-obsession, stay in control of your mind. Well I haven't met a Hare Krishna who was in control of their mind, and it seems to me the ones that I have met are all obsessed with the (ethic?) of Hare Krishna. To me, that is the same as chemical dependency.

I hope that these lines have brought light to the people who perpetuate this stupid war of words, both readers and writers. Dwelling upon this subject is about as smart as arguing over who killed Jimmy Hoffa, It's good conversation for about ten minutes. People, concern yourselves with something that really matters to you, or your way of life. Argue about something worth arguing about, stagnation kills.

Sincerely, Andrew Meissner, 3440 Louisa St. Apt.2, Pittsburg, PA 15213

MRR,

A funny thing happened to me the other day. I was looking through a recent issue of Maximum RNR, and I saw the most mindblowing advertisement, "STRAIGHT-EDGE IS NOT ABOUT AUTOMATIC ASSAULT RIFLES! STRAIGHT EDGE AND AUTOMATIC WEAPONS DON'T MIX!" I was sooo alarmed. Being straight edge myself (for about a year now) I was sooo distressed. I immediately ran to my radiation proof bombshelter in my basement and I gathered up all of my sub-machine guns, grenades, ammo pouches, and threw them away so that I could be considered STR8 edge again. To my dismay, my mom found the HK-89 grenade launcher under my bed along with some plastic explosives, and she accüsed me of not being straight edge anymore. I remember her words clearly "If you were only a little more like those nice boys in STRIKE OUT this wouldn't have happened!"

This is bullshit of course, but then again so is hardline. This November 1990 issue of MRR has opened my eyes a little bit wider to the crap going on in the STR8 edge scene. I am not vegetarian and I am not straight edge. I would like to congratulate the following people: Jon Field, Matt Grayer, J. Markov, Rob R-Rock, and DC Derek for submitting excellent letters to the Nov. 90 issue of MRR. It's sad to say, but I'm actually starting to agree with idiots like Ben Weasel. There is something wrong when a STR8 edger agrees more with Ben Weasel then Tony Victory. SE is a personal thing, and if someone isn't straight edge then it doesn't bother me. For the record, 80% of my friends aren't SE, and although I jokingly give them shit, it's their life not mine.

Thank god for bands like Billingsgate and WEADEATER (who fucking rule) that are questioning the hard line shit. In fact only half of WEEDEATER is straight edge, the other members smoke. it's great that they can communicate and work together and not let the fact of smoking get in the way. I like a lot of bands that aren't SE like:THE ACCUSED, COC, ANTHRAX, DANZIG, SUICIDAL TENDENCIES, L7, REKD, GWAR, and SLUDGEWORTH. I could name hundreds more. I remember at a BILLINGSGATE show at Medusas in Chicago, some kid gave me shit because SUICIDAL isn't straight edge. Well, that certainly didn't stop him from wearing a Red Hot Chilli Peppers T-shirt. Maybe it's my fault for going to the all ages show at 9:00 instead of the 17 and older show at midnight. I guess what I'm saying is straight edge has too many supposed "rules," it's becoming a big joke, and it's not funny at all. Well, until next time, remember-Just say no to dug free youth with automatic weapons, and if you see someone walking down the street with a scorpion sniper rifle, he isn't straight edge. Good luck no hardliners!
Captain X.

P.S If you agree with me or hate my ideas feel free to write me and let me know how you feel. Write to: Kirk Syrek, 11102 South 1st St., Dekalb, IL 60115.

Dear MRR,

I could hardly even believe it when I saw the letters in MRR from the people that were saying Strike Out were stupid for doing what they do. I couldn't imagine why someone would put down a group of people like Srike Out who want only to unite people who would never find common ground in any other way.

I know this only because, up until seven months ago, I lived in Cooperstown and took part in the scene at the time that I started to be into hardcore. I didn't know anybody except friends who were sons of my parents which I never liked, and it changed my life! I then saw that I needed to keep a clear head and to live my life in a way with which I agreed, not just how my parents said to.

I met Strike Out and joined the crew. I joined the team, and felt the huge unity of Cooperstown. Will Amaze worked with me, and even showed me how to throw a curveball! My game improved, but my parents said for me to stop going to shows, but I said fuck-you so they sent me here to Troy N.Y to live with my Aunt. I hate it here, there are no punks. I too now hate my parents who are trying to fuck me up and want me to be like them, but I won't, because that's not what punk is about. I am going to rent a hall and bring Strike Out to Albany/ Troy and fuck everyone who doesn't like it.

I do have a small problem. I am 13 and can't drive. If there are any punks with a car, write me if you live in Albany/Troy.

Strike Out are going to change hardcore and everyone will see that soon. Write me because I hate this place and the people I like are Bold, Minor Threat, Insted, but also I like YOT and Judge.
William Hollingbrough, 52 O'Neil St, Troy, NY 12180

Hi all of you out there!!

This one's to inform you about several labels/mailorders I had problems with over the years to get my ordered stuff, and in most of the cases, didn't get it at all!! I sent money by mail, because I.M.O.s are too expensive, bigger amounts even by registered post, so I was able to find out if they got it or not. Usually, I wrote back to them, asking for my stuff. In most of the cases they didn't give a shit, theu just didn't answer, or denied they received anything. I doubt that it's the postman that steals it, because with some people, it works all right over years, and I don't even use registered post. I only had great experiences with the following: Toxic Shock, Blacklist, Mordam, Red Table Prints, Dr. Strange..... just to give you a few, so I can't believe it's the postman, 'cos I also conceiled cash well. I don't think he opens up all letters!! So this one is supposed to make you careful, and also to make the bands keep more care about who they take to make their merchandise. This is what a band should be able to, because they are also responsible for that, if they don't care, they are not worth to be supported in any way, perhaps even liars, 'cos isn't what punk/hardcore is about (especially this scene or am I just disinformed??) against all that shit ?? Fol-

lowing you 'll find a list with some comments, I sent money to: Suicidal Tendencies- about 40 $, registered post and they got the money, I didn't get anything., Corrosion of Conformity- 42 $, registered post, didn't check but wrote back, got no reply, Poison Idea (new Lp), Sacrilege B.C. (demo), T.V.O.R./Italy, they say they never got anything, Alternative Tentacles UK- said they sent stuff to me, but I got nothing, in the end they gave it to me. Texas Hotel said, they never got any money, but registered post proved they must have. Then they sent stuff, but still say they got nothing. Sick Pig Records/Germany, I still have to get money, but Bernd doesn't answer, don't know if this label still exists, ever existed at all. That's it for the moment, but I think that's far enough!! If other people hadthe same experiences, let's make this a permanent thing in MRR!! Love to all of you out there, and a better new year. Hi to Rick + Fatima!! Keep worrying!! Matz "Cheesus" Kopfer.
Matthias Kopfer, Hurstweg 46 A, 7800 Freiburg, Germany. Telefon# 076144088

Hello MRR,
Attention small labels, Headache Records has also been lied, cheated and stolen from by New World Record Distribution in West Babylon, NY. We are owed $450 and cannot receive any answer at all, this has been going on for months. We agree with Americam Leather Records, run these scum out of town! Do not deal with New World. Fuck them!
Headache Records, 53 Myrtle Ave. Midland Park, NJ 07432

Greetings!
I'm Spike and I play in EARTH ARMY and run a distribution service named EARTH MUSIC. What you are reading are my personal opinions on sales and distribution intermixed with a biography of EARTH MUSIC. All this is just to preface a list of addresses of people who are distributing their records via trades. The main reason we do this is that it's a hell of a lot easier to sell everything you can trade for than it is to sell just what you can afford to release. Also, trading keeps everything at a grass roots level and helps keep the price of records down.

I got into this about a year and a half ago when my band decided to release a 7". We talked a friend into recording some short songs and remixing some older material in trade for artwork and various services. Then we took the finished tape to Houston Records to have 1000 pressed for $560 (their address is also in the list). We had to borrow money to have that many pressed, but, considering the cost of having 300 or 500 pressed, its better to go ahead and get 1000. Then we did the artwork, took it to a copy shop, and had our covers printed on legal size paper for $40. So what does this mean to you? First you should see that it's not impossible to release a record, and second, that those jerks trying to sell 7"s to you for four or five bucks are just spending about 60¢ each to have them made.

Well, we're not like that, we put our $1.50 price on the cover. The idea was to get rid of them fast so everyone would know what we sound like. Unfortunately, at $1.50, there's not enough money being made to cover distribution unless people or stores get them direct from us or someone we've traded with (plus postage). So EARTH MUSIC was started to make sure at least a few people would get to hear our record. My first trades were with bands and labels in Europe. These trades cut the price of imported records way down. See, the cost of mailing records overseas (per unit) is a lot less when its 10 or 20 instead of just one. Because of this savings in postage, the records received in these trades can be sold for less than if they were ordered direct from overseas.

The more I advertised the records I had received in trades with Europe (and Mexico), the more people in the U.S. were writing me for trades. Domestic trading also has its advantages. The main one is that it's easier to buy from one source than from several. It saves postage and its more convenient. Remember that whenever you sell something you've traded for, its the same as selling your own product. People that might not have bought our record have bought several we received in trades, and spent less on them than they would've otherwise . When its done right, everybody wins.

Like everything else though, there's a wrong way to trade (also speaking from experience). Never send anyone your records unless they have agreed to a trade beforehand. Also, you car never be sure the other party won't rip you off, even if you 've traded with them before. The best way to cover yourself is to make relatively small trades as in 10-20. I sent 25 of our 7"s and 10 tapes (approx. $75 value) by air ($ 25) to New Wave records in France over six months ago. This is an organization I've traded with before and thought was safe. The same applies for Hageland Records in Belgium, but luckily it was only 15 x 7"s. I finally received records from Sweden (MB H.H.R) after six months, but they are not trading anymore because they lost $200 trading with New Wave. I don't understand why that would make their postmark six months later than mine, though. Sad, but this is just a warning. Go ahead, trade off those 200-300 records lying around in your garage. Get heard, get to hear other bands, and get your money back so you can work on new projects !
So here's the address of Houston Records: 3300 Jensen Dr., Houston, Tx. 77026 (713) 223-5971
And here's the list: Miguel Angel Cortez O. Apdo. 17-808 CP 1 1410 Mex DF Mex i c o.
Stephan Grahlmann, Stresemannstrasse 85 2000 Hamburg 50 W. Germany.
Old World Records, Jagerstrabe 19, 3150 Peine W. Germany.
PANX, B.P. 5058 31033 Toulouse Cedex, France
Resistance Prod., PO Box 426 8026 Zurich, Switzerland
Ripost Records, 9 Rue du Moulin Villebarou 41 000 Blois, France
Terry Ryan 10531 Lakewood #7 Downey, Ca. 90241 U.S.A.
V.Z.W. Punk Etc., P.B. 41 1800 Vilvoorde, Belgium
Wasted Effort P.O. Box 2095 Quincy, Ma. 02269 U.S.A.
Earth Music P.O. Box 3399 Humble, Tx. 77347 U.S.A.

Of course there are probably hundreds of honest bands and labels who trade. If you want on my list, let's trade! Or, if you have your own list, send it in so I can write your trading partners. Peace. Friendship, Spike.

Hello MRR readers and shitworkers,
This is the firt time in a year and a half of reading MRR that I was moved off my ass to write a letter. I recently picked up issue #90 and was amused to see the Dwarves made the cover. I got home and thumbed through and became very pissed off to see a guest column by Lance Hahn, someone who I respect ragging on the Dwarves. I imagine Lance contributes just about all of his time to the mag, activism, and his band Cringer. But why does that give him the right or justification to write a column slagging and whining about a bnad just because their values differ from his? I suspect it has to do with two things: 1. The Dwarves are not only sexist, but they are also on SubPop. 2. I'm guessing that they are getting a lot of attention in the Bay Area, and that most of the MRR people like the new LP (judging from the top 15 lists.)

Now, Lance is to be given much credit for his work in aiding the movemnet against helpless sexism, but jeez, ease up guy! Do you think your column was helpful in its pitiful envious whining guised under a stand against the Dwarves for being sexist did anything helpful for your cause? No, it's just advertising for them and will probably incite more people to buy their record. I doubt anyone will throw their copy away! Their interview was no different from any other in that it established the identity of the Dwarves and the type of music they played. I applaud Tim Yo for being open minded enough to do the interview. Somewhere else in #90 I read that the Dwarves fucking rage live and took a stand against the "pay to play" problem (how ironic, also the topic of a Cringer song!)

All I hear is retro- 70's shit when it comes to Lawrence Livermore commenting on SubPop. What the fuck do you think Green Day is? Surely retro 70's alá the Ramones. (Okay, maybe a little more intelligent-Green Day can probably count up to ten!) Larry complains that the Mudhoney interview (#87) rambled for five pages and didn't say anything important. Sounds like some of his columns,particularyly #89 where he rambled on about how Mudhoney, sucked. Real fair! I noticed all the Lookout records are on collectible colored vinyl now. Hmmm, from a man who once ridiculed collectors and CDs. I see the new Mr. T Experience LP is also available as a CD! C'mon Larry.

Quit being so close minded guys. I love Cringer, Green Day, and yes, Mudhoney. I support Lookout by picking up nearly all their releases, and go see the bands when they make it down here cause I like 'em. I even listen to some of the bands that Chris Dodge does. It's all good to me. Quit wasting print ragging on the Dwarves and Sub Pop, it seems childish. And Lance, quit using this magazine as a format for you tear up on bands that YOU don't enjoy. I'm sorry if this letter strayed or is too long. Keep up the excellent mag and keep on rockin' in the free world!
Chris Maher, 1430 18th Ave, N., St. Pete, FL 33704.

PS Lance, you owe some records to a friend of mine. Mark Chianese never got his shit from you. You apparently forgot to send him his records but didn't forget to cash the check he sent you???

Dear MRR,
In issue #90, Lance pointed out some reasons why he didn't like the Dwarves. If the Dwarves' songs are sexist and misogynist then just about every love song ever written must be also. One man's "fuck" is another man's "make love." Is the Dwarves language unacceptable to you Lance? Have you never seen a woman that you wanted to sleep with

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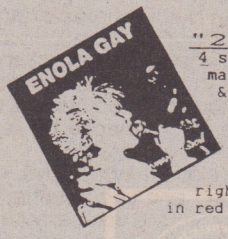

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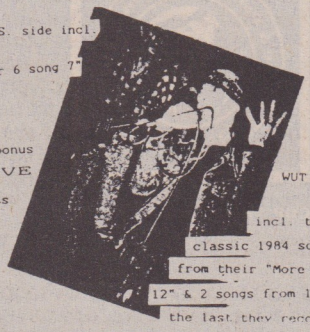

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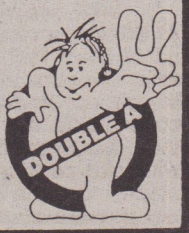

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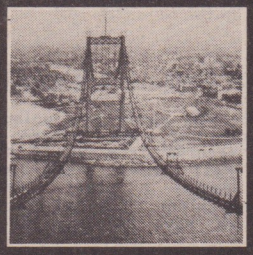

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in your thoughts? If you think about it, what's the difference between the Dwarves' "Let's Fuck," the Descendents' "Sour Grapes," and the Beatles' "I Wanna Hold Your Hand"? I see semantics as the only difference. Maybe culture has something to do with it as well.

Where I believe Lance is right on, is with his accusations that the Dwarves are moronic and rely heavily on shock value. My band, Comb, opened a show on Sept. 21 in Olympia, WA with Fitz of Depression, the Derelicts (both great bands!) and the Dwarves. First of all, I talked with the Dwarves' roadie, who came across as a totally egotistical pinhead. Sure, he condescended to talk with us, but he made the mistake of talking too much. From what I can gather, the Dwarves figure they can pull a GG Allin and make lots of money at the expense of the punk/HC scene. These pathetic fucks are nothing more than a product waiting to be consumed by the masses. I would have never believed it, but if you see these guys live you'll know what I mean. Look their singer in the eye and you can tell he's full of shit. It's funny that all of their "interaction" with the audience is when their set is over and they're hurrying back to their vehicles. The Dwarves music would be great if the music came from frustration and rejection, but I'm afraid it comes from other motivations.

Well, enough of the tirade against the Dwarves. Judge for yourself, don't take anybody's word for it.

Just another little gripe I have here. Why don't all you "hardline" people take a good look at what you are creating. Your ideas are food for thought, but not reason for war. Mellow out before someone as reactionary as you mellows you out. The opinions I have given here are my own and no one else's (as far as I know), so I accept the blame (and the praise, too!).
Marc "Comb"/ Tacoma, WA/ (206)472-2427

To MRR and- Readers:

Gee, you actually printed somethings which go beyond the self-opinionated fluff that your columnists pass off as important. I'm talking about in issue 89, Mikel Board's bold, lay-it-on-the-line approach to the male problem of female ignorance, and Sam Shiffman's exposure of the ideological and "logistic" deficiencies in the Punk World, dealing with the existence of prejudice and the weakness of the east coast scene.

First, to Board I say "Hallelujah!" Finally something with more substance and meaning than "I love you" was said to a woman. I'm sure a lot of the "fairer sex" out there would think you a jerk or worse, but to me you're a hero. It seems most females exist in a bubble-world, their nearsighted minds forming a "truth" of the male world which suits their own self-centered desires. But you can't blame them. Isn't this a male-dominated society? So it's our faults in the way we treat them. In denying them a proliferation of pornographic images to enjoy the way we make them so readily available to ourselves at "newstands'," and in the roles they are given on the silver screen which do nothing for the female libido, why should they get aroused by viewing Farrah Fawcet, Jane Seymour, or Morgan Fairchild partially naked or clad in lingerie? As long as the male world continues to feed its own libido and underfeed that of the female, there will be problems for women to understand pornography and their own sexuality. The solution I say, is to raise them to our level of perversion: flood the market with magazines and videos designed for women. If you guys ever have girls come over to your house, don't just leave the Playboy or Hustler mags lying around, make sure you have a couple issues of Playgirl on the table, and see which the girls pick up. By the way, I don't know if there's anything more hardcore selling for women out there, but if you can get your hands on homo mags, then buy them and lay them out where they can be seen — along with the copies of LIVE! and GENESIS. Just explain to friends and babes what you're doing (you do know what you're doing, don't you? Why, you're doing your part to spread Peace and Happiness by fostering libidinal equality of the sexes!). More than likely, you'll get a pat on the back or a warm sexy hug, and knowing smiles. In the meantime guys, take Mykel Board's example and set a bubble-world bitch straight every chance you get. Get horny and get laid, but remember folks, we're only animals: other animals get horny too.

Sam Shiffman (in the same issue) spoke clearly of the troubles in the Punk World. If we can't respect each other (our own kind) then we might as well sell-out and become corporate business bastards! Fuck ANARCHY if it's a stimulus to destroy your own scene, commiting cultural suicide. I don't wear a tie and go to church, or go to see Frank Sinatra, Dinah Shore, or Willie Shmelson in a "concert!" No Way! I want to dress decadent and go to punk shows to see bands that help to create a different world than the one lived in by the establishnent "artists" mentioned above! I'm not at shows to take sides with any faction, wreck a hall, beat anybody up, or shout prejudicial epithets at minorities: I am there in support of and participation in a world which I find more appealing (acceptable) than that of the establishment, a world without substitute. So it really worries me when I witness or hear about negative incidents amongst the "alternative people". I worry that this great scene will, or is, falling apart from lack of cohesion within. How can anyone cuss out bands for selling-out when there's no clear idea of what they're supporting except themselves?

In the case of New Jersey, I am sad. I moved here from California in October and immediately noticed a big difference. Wherever I drive there are no punks struttin their stuff (I've seen a scattered few at stores, and one group of skaters up north), no fliers on telephone poles, no hangouts. If they're here they're hiding. The only place that sells MRR for miles around is the Wild Syde on Rt 88 in Bricktown (a metal/punk clothier that sells zines, stickers, buttons, leather, steel-run by real people. Check 'em out). I think what is wrong is the tough-guy mentality that goes along with the Italian influence and the Mob. It feels dead and oppressive here.

Sam, I am interested in doing shows here and I have some ideas that may stop or reduce the trashing of halls, but I don't know how to get started. If you could contact me or me you, I'd like to do something about this limp scene. Don't give up yet.
Marc/ 535 Gilford Ave/ Toms River, NJ 08753

Dear MRR,

This is in response to the "ultra hardcore dude" who put himgelf in the hardcore scene-buy your records at Sam Goody goody for 12 bucks on CD. First off, I'm not writing this to say I'm all ultra hot shit, I'm writing to defend the right.

This is going to be short, blunt and not so sweet. Anthony, did you write your letter 15 minutes after you shaved your head? Obviously you shaved more than your long hairspray head off. You hate girls I see, because they're not tough enough for you? Well, I'm sure most could kick your newly bald shiney polished dickhead. Did you sell all your Poison albums yet? Or do you just hide them to look cool when your "ultra hardcore" buddies come over? Lemme guess—you and dad went out on a sunny Saturday afternoon, he paid for lunch, then bought you all the records that "looked" hardcore, as you say you bought Sick Of It All because it "looked" good. I think you have a hell of a nerve writing to a magazine like Maximum because you don't know shit enough to make a point. You think that's what the HC scene is all about? Well that's a great way to start off your first "ultra hardcore" day off, shave your head off and be an asshole. I hope you didn't think you were going to be applauded after that peice-a-shit. I dunno dude, you're just too fucking kool for me! Take me out back and shoot me! I hope an 18 wheeler has an exciting day on you soon.

I dunno, I figure no one ever knows enough about the scene because there's just so much going on and so many new bands and so much to learn out there. Stupid us, we should just answer and ask to you because you're just the God of hardcore now? What has come over me? Why didn't I just run to you when I wanted to know the TRUE meaning of hardcore!? Sounds like you're the one being brainwashed! Not I, said the "worthless wimpy ass female" kaff kaff...
Debbie/ Boston, MA

Dear Anthony,

Huh? Are you for real, where do you get off insulting people at ABC, and Dave? While I don't live in N.Y nor do I know them personally, I write to Dave occasionally and your views of him are way out of line censorship. Well, someone's got to deal with it and surely you don't care about the consequences or results, hell if you want some church going mother of 2.2 children to choose what you should listen to, fine, but not me. I have a brain of my own which is more I can say for you.

Sure, consume all of IN.EFFECT/COMBAT releases you can, go to see $15 shows of bands that could care less if you come out and see them. I myself was once as ignorant as you seem, which bothers me. I also didn't like the things I didn't understand and I was wrong in my beliefs. Personally, you deserve a good ass kicking. While I like SICK OF IT ALL's music, I would not support their record label. Most of the music is just remixed and re-sampled for profit. H.C is not about how hard of a person you are. It's almost as bad as this hardline/vegan propaganda (B.S). Hopefully your hair will grow back and find a new point to accept you.

Last of all, homosexuality is something that happens. I myself am straight but this gives you no right to condemn them for their beliefs/lifestyle. But then why should you bother us with your attitude, hey we're just a bunch of dorks with stupid bands and fanzines that couldn't match the hardness of S.O.I.A so why are you reading MRR?
Dave Padgeon, 2032 Murray St., Apt.4, Phila, PA. 19115

P.S The positive crew toon is great.

Letters

Dear MRR,

The following is an open letter to a certain odious little cretin named Anthony Scardingo:

ANTHONY!

Your letter in MRR 90 was such an example of sheer idiocy that I don't even know where to begin...so I'll just kick it off by saying WAKE UP OR DIE YOU BRAINDEAD FUCK!!!

Not living in NYC (and not caring to), but having several good friends & relatives there, and having visited there on many occasions, I too know a good bit about what's going on there, Anthony. I know that the CAUSE FOR ALARM reunion show in '89 in NYC I personally saw an innocent girl and her boyfriend get the shit kicked out of them by 30-40 "hard" skinheads just because the two had long hair. I know that because of violent scum like you the NYC "scene" has degenerated beyond repair. I know that if it were not for the efforts of certain sincere, committed bands (i.e. NAUSEA, INSURGENCE, BORN AGAINST, CITIZENS ARREST, etc.) the city would have gone down the toilet.

Yep, a few good people, bands and organizations are all that have made NYC still worth a damn...but yet you slag one of the best of these organizations (ABC NO RIO) just because the people of this organization don't choose to buy into your little "Harder-than-thou" pose of macho insecurity;just because they don't believe in selling records in Camelot Music for $10 each like your heroes of SICK OF IT ALL do!

Anthony, where the fuck is your head at?? Were you always brainless or did it develop over time? I mean, you get beat up when you were younger so as a solution you shaved your head and now you "do the ass kicking"...Ooh boy, that really solves a whole hell of a lot, doesn't it? All you've done is gone from being a victim to being guilty!You used to be an innocent wronged by assholes so now you're the asshole wronging other innocents, who will I turn, become assholes themselves and go harm other innocents... and on & on the vile vicious cycle of hatred continues. Just as it always has the world on=over - the Nazi's treated the Jews like shit in the 40's, so now the Jews gain control and treat the Palestinians like shit in the 90's...little snotty, 11 year old headbanger Anthony Scardingo gets beat up by pricks so a few years later he shaves his head, becomes a prick himself and beats up gays, girls, and other innocents...that is until he runs into a bunch of crazy anarchists like me who abruptly put and end to his filth with a baseball bat to his little bald head.

Incidentally, Anthony I don't give a shit if you're bald or if you have hair down to your asshole. You treat shaving your head like it was a monumental occurrence in your life. When will jerks like you ever learn that it's not the hair-doo that matters, but what lies underneath it...And as far as I can see, nothing lies underneath your lack of hair-doo aside from a festering pile of dung.

Oh yeah, you say you don't like girls because they "ain't got no balls" and they're "weak." Well... I'm glad you have balls baby - they make a nice target for my boot! As for being "weak" you obviously haven't met some of the girls I have!! Finally if you hate girls so much, then go fuck yourself!!! Or if you don't want to do that then go fuck one of your "hard" buddies - manly men that they are. But, eek - Oh no!! Fucking your "hard" buddies would make you a "faggot" like the guy who runs ABC NO RIO - identity crises time!!

Face it man - you're fucked...a virtual lost cause...a pathetic disgrace to the race (the human race that is). As far as I'm concerned you can take your "hard" scene and shove it up your ass you pre-pubescent twit. If you're so fucking "hard" go join the football team or the Marines (if you're old enough)...but they probably wouldn't accept you anyways, being the "hardman" that you are, driving into the big city from your cushy Connecticut suburbs on weekends in your BMW to pay $20 and go "mosh it up" at the Ritz. I just wish all you "hardmen" would go fuck off and fight it out amongst yourselves...and leave the rest of us alone! Punk/hardcore (small "h") was never about mindless violence in the first place. Punk/hardcore was intended to be an alternative to the hatred and violence the system shoves at us...not a perpetuation of the same old shit. But you wouldn't know about that, would you...? SICK OF IT ALL doesn't sing that song...

No matter what you call yourself, no matter what your hair's like, no matter what band you listen to, your mindless, violent, sexist, homophobic beliefs make you, Anthony Scardingo, a nazi, and as they say; THE ONLY GOOD NAZI IS A DEAD ONE!! (By the way, nazis also hate Italians so you're a hypocrite as well.)

Anthony, I'd feel sorry for people like you if you weren't such assholes...and I'd laugh at people like you if you didn't do so much harm. But as things stand now, grow up or stay the fuck away from me and my friends unless you want to see how hard a bunch of "wimpy, faggot, pacifists" can hit back!!

Desperate Chris "another hetero against homophobia".

PS Hello & good luck to Andrea, John, Kenny, Al, Roy, Amy, Freddy, Neil, Alicia, and all of the rest of the cool people in NYC!!

Dear Tim and MRR,

Thank you for the review in MRR#90. Though favorable, I question the statement that the record included militant straight edge lyrics. If there is one thing we've tried not to be it's militant. Majority of One has always been fairly low key about straight-edge and especially now we've tried to stay away from being categorized as another S.E. bands. As you may have noticed, we don't put the words straight-edge all over our records, nor do we call ourselves Toledo Straight Edge. The only lyrics which I think could have been mistaken for being militant are those from the song "Rage." The line most likely in question would be "It's time you take a stand against the ones who ruin your scene and the ones who drink and fight." This line, when taken out of context, would sound like militant SE, but actually this song is about a bunch of drunk Nazi skinheads who ruined a show of ours in Philadelphia. The song goes on to say "My mind is filled with rage at the bigotry I see...at the ignorance I see, it's everyones right to be free." So I thought it would be obvious that this wasn't about getting rid of drunk people in your scene. I could personally care less if someone else drinks, providing they don't hurt someone else.

Majority of One has never been militant straight edge. Militancy has generally been a scapegoat for those unsure and insecure about their beliefs. Militance tends to point towards ignorance rather than thought. I've devised personal philosphies that include abstination from drugs and alcohol and animal exploitation and I have a deep concern for the saftey of the environment. I'm not sure if I'm absolutely correct in all of my beliefs, but I can argue intelligently with others and myself. In Toledo, about a year ago, we had a very large straight-edge scene. Unfortunetly, most people got into it because it became somewhat of a trend. What I noticed is that the most outspoken and militant ones where the exact ones who now have become what they hated. I think this might be because a lack of thought and knowledge in what they were believing in made them frusterated with the social majority that would come down on them. I've questioned and reaffirmed many beliefs after being made to think about them.I've also noticed that the peole who remained low-key about the whole thing and gave it more thought than how to dress or who was drinking, are the ones that still today remain true to their beliefs. Straight-edge might not be for everyone and I accept that. I've long since grown out of the stage of thinking I was better because I'm straight(read the lyrics on the LP "Think About Tomorrow"). Most of my friends are not SE and I respect their rights as they do mine. Actually, I am much more outspoken about animal rights and vegetarianism and other beliefs that I feel are much more important. Straight-edge is still a basis in my life, but it's something I've learned is a personal choice.

Dirk Hemsath/Majority of One/ PO Box 8946/ Toledo, OH 43623

Dear MRR and Readers,

Hi, my name is Jon and I do a zine called Inward Monitor. I'm writing because I've got 3 things to say:

#1. To Mike Simoneth who, in issue #91 claimed that Sam Evac was part of the "ABC NO RIO crew." I've said it eight million times and this will be eight million and one - there is no "crew" at ABC NO RIO - although it seems like everyone thinks there is. Many of the same people go to the shows every week, regardless of who is playing, and after a while you get to know these people and usually become friends and hang out with them. A "crew?" Not quite. You don't have to take a written exam to go to ABC NO RIO and you won't be outcast or turned away if you don't hang out with the regulars. Also Mike stated his distrust for EVACUATE RECORDS because he ordered the limited edition NYHC comp. LP through the mail but never received it and he said, "Everyone I know saw the LP in Venus Records." Well, the LP they saw was not the limited edition LP, it was the regular edition- the limited edition is available only through the mail. And yes, Sam is behind with doing the limited edition copies because he has to silkscreen all the covers and glue the covers together and still work on the other two EVACUATE releases. Mike, you will soon get Your LP, just be patient.

#2. I'm rather upset about the new "no tape review" policy at MRR. MRR can use their space to review SONIC YOUTH, SUB POP EP's (both which definitely won't go out of business if not reviewed in MRR), bootlegs and records with no return addresses, but can't review demo tapes? I don't think it's very supportive of D.I.Y. bands who take all that time, money and effort to put out a demo tape and then won't get reviewed in MRR because of "distressing" sound quality. Who ever said hardcore music had to have amazing sound quality? Most lesser known bands can't afford expensive studio time like a band like SONIC YOUTH could. I just think

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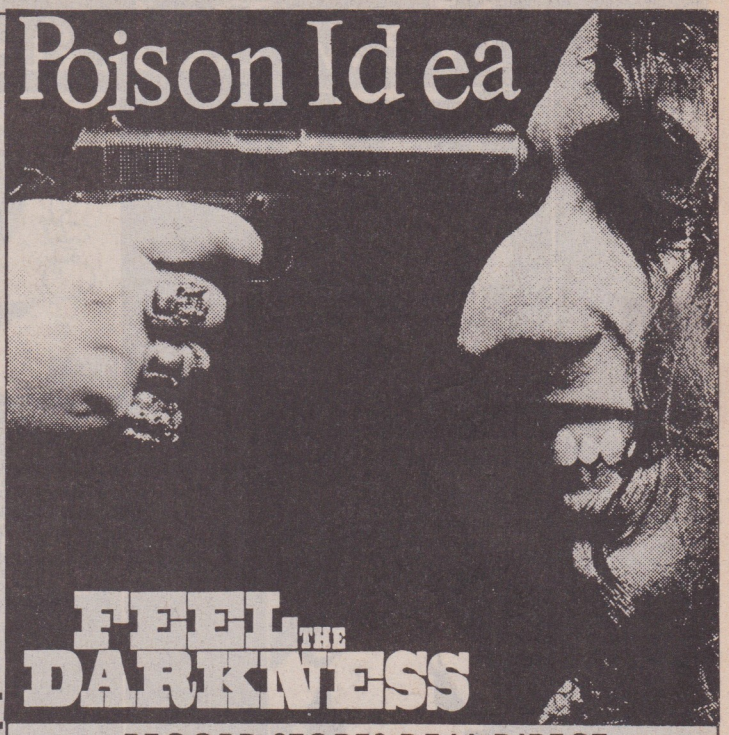

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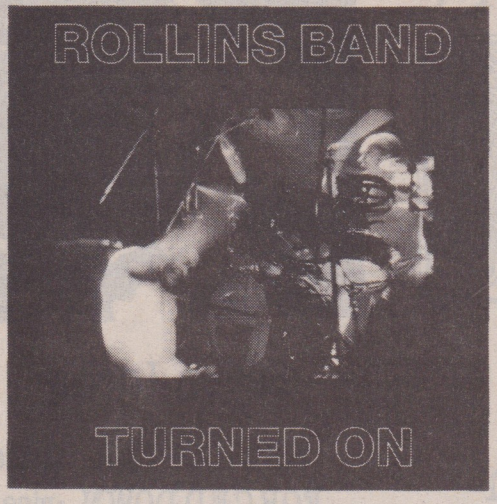

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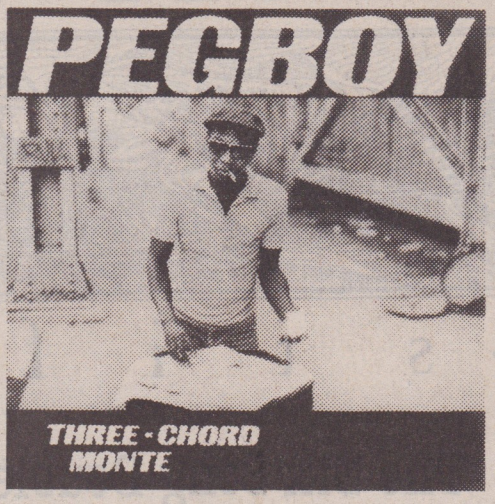

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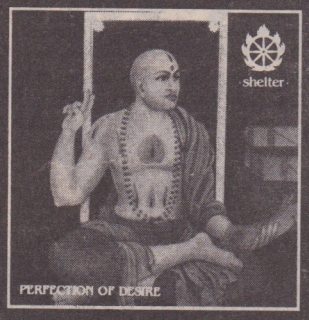

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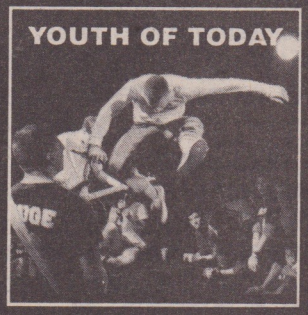

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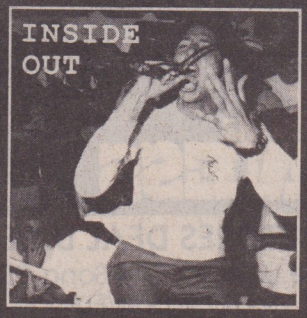

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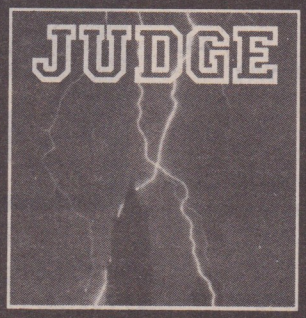

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it's depressing that demo tapes are getting bumped but POSH BOY, HUSKER DU and YOUTH OF TODAY bootlegs remain.

And lastly, #3. In issue #91 the N.Y.C. scene report said that my band ANIMAL CRACKERS "take a real light approach to what they do." That offended me deeply. Does having a sense of humor and a fun/goofy stage presence equate a "light approach? There is not one lyric on the ANIMAL CRACKERS demo that is "silly," "childish" or dare I say "light." All of our songs have a political or personal message with topics ranging from anti-automobile, destroyers of the Earth, the evils of modern advertising, against corporate television, and people who are slaves to organized spirituality. We do not make light of any of these issues and when we perform them we are damn serious. But I guess because we have fun in between songs on stage and act silly we're a joke band. Bullshit. It's obvious that the people who think ANIMAL CRACKERS is a goof-off band have obviously not read our lyrics. Please don't be so quick to judge us. -Thanx,
Jon Reed/Inward Monitor/ 293 7th. #3 Brooklyn, NY 11215

Dear Jon,

First off, MRR doesn't just review "Sonic Youth SubPop EPs," as you put it. Probably 90% of our vinyl reviews are not from large indies at all. Secondly, we can only do so much, and rather than half-ass trying to do both vinyl and tape formats, we opted for just one—vinyl. While there are many generic vinyl releases, usually by the time a band gets to vinyl they've had enough experience to begin developing their own sound, not to mention that they've probably got a lot more money invested in the project. These are just two of the reasons why we want to solely cover vinyl (we aren't doing CD either, so there goes your elitist theory).

If we had the people power, we would continue doing both—but we don't. Reviewers get stretched pretty thin, so this is our only real choice. Hopefully, by instituting the cassette classified section, people can list their own new tape releases and not suffer at all from this decision. Thanks, Tim

Dear MRR

This letter is directed to Mike La Vella and his review in Novembers issue of the HAPPY FLOWERS new album "Lasterday I Was Been Bad". I couldn't disagree with your comments anymore than a fat housewife loves watching soaps and eating bonbons.

The whole childhood theme and the fact that Mr Anus and Mr Horribly Charred Infant couldn't really play music was all they had going for them. I listened to their first two LP's (OOF! and I Crush Bozo) over and over again. The new effort "Lasterday" in which they picked up a drummer who could actually play only took one listen before I filed it away. What a disappointment.

Anyway I thought I would let your readers in on my opposite opinions of this bands other albums. Mr A., Mr H.C.I. If you are reading this, please, lose the drummer .
Doug Slug/ Coconut Creek/ Florida

Dear MRR and Readers

I have found myself siding more and more with people like Mykel Board lately. Not that I'm not aware that he obviously loves to make you mad at him sometimes, but I do believe he's one to those columnists with the most common sense. A couple of months ago he was stating that it must be really cool to live off your band and that actually selling out means not having a lousy 9 to 5 job and kissing your boss' ass all day, not signing for a big label if it's the ultimate thing that will enable you to have a real alternative way of life. Of course in this case you need total "artistic" freedom otherwise it's just another way of asskicking the boss. When you get bigger you have a chance to reach more people (are a small thrash band who sell 1000 copies of their record going to change the world?) and if you do care you can keep door prices down and stuff....Of course the best solution is still remaining independent while growing bigger and I worship bands like BAD RELIGION and FUGAZI for that reason, but I'm sure that even these bands have to deal with assholes from one time to another. Nothing is plain black and nothing is plain white. Anyway before you slag a band because they have signed a big label, think about this: they could be working in a factory instead of having fun onstage. And also remember that both THE STOOGES and THE RAMONES were on major money grabbing labels, which means that punk rock would perhaps still be science fiction hadn't it been for them...(though I know some other people will quote for punks founding fathers but still....)

On to another subject. I'm sorry to read remarks like "sports represents what punks are totally against" J Markou in #90. What the fuck is wrong with having fun the way you like (as long as you don't hurt thy neighbor - one golden rule that has to be kept in mind)? I love playing soccer and thousands of European punks do (Hi "German Wolfhunter") Don't worry straightedgers don't because it's not American enough - and it's just for the fuck off it. I also like running if you wanna know the truth. But these "sports" are just a small share of my interests, and like you may have understood I'm not into straightedge at all. And if you don't think it's a very punk rock thing to do I'm sorry. I mean I don't care because I love my life as it is and it's the only thing that matters to me. There are things that are far more important than the cliches you seem to be behind. OK that's it for now.
Francis Bouxthiaux/ 3Pl. Victor Hugo./ 25000 Besangon, France

A Response,

Although I agree completely with what Francois Bouthiaux had to say in his letter, I can sympathize totally with J.Markou's reactions to sports. I gained a deep and long lasting hatred for sports all due to a succession of psychopathic and child-hating sports teachers. The trouble is if that you were a wimp at school (like me) then you're not even going to have a chance of enjoying yourself. I can only remember p.e. lessons as a freezing hell in which I stood eternally in defense at the wrong end of a soccer game where all the action was in the other goal mouth, shuddering with cold as the chill English drizzle drifted across the pitch. I was always the fuckup, the person who let team down and I could never understand what the big deal was, what was so fucking great about kicking a ball round and acting like it mattered.

I never learned how to enjoy sports at school. But then again after the age of thirteen I don't think I enjoyed anything at school or even saw that anything they had to teach me might have had something to offer. I left as soon as I could and celebrated the end of my official education. I left home, I moved to other cities, I traveled about, I learnt loads and loads of stuff.

There came a point about a year ago when there where only two "subjects" (or classes or areas of knowledge) that I hadn't, over the seven years since I had left school, read about or found myself intrinsically, genuinely interested in. I had gotten in to maths, history, geography, and physics, subjects that at school I had considered about as interesting as constipation. Last year I reclaimed sports as the last thing but one that school has destroyed for me and started to play soccer with a bunch of characters who didn't care if you were a fuckup or didn't know all the rules, or made a fool of yourself. The difference between them and the attitude that Markou is perhaps referring to as not being punk is the dork brained win-at-all-costs mentality, that takes losing as a personal tragedy and transfers its fear of failure in to humiliating the most obvious fuckup on the team. It's good for there to be some desire to win, 'cos that makes for a far more interesting game than if people are co-operatively and peacefully working together to get an equal number of balls into each others net, but it's very important that people aren't afraid to lose either.

The thing to remember though is that generally schools don't do a very good job of what they're supposed to, and that they can successfully deaden your interest in a lot of stuff that may well get you going. They also make it very difficult to ever conceive of the idea of learning as a) easy or b) pleasurable. If you're finding out something for yourself, that interests you, then it will be both pleasurable and easy. Maybe not easy to grasp or do, but easy to apply yourself to, because, in the end you're doing it for yourself and yourself only. The more you find out about some things the more all the rest of it fits together and the wider your interest becomes generally. I've gone from leaving school to having found an interest in nearly every subject I can think off but chemistry and I'm sure that sooner or later some area of that will become relevant and interesting to me. Screw school, reclaim your right to your own education.
Andrew Moreton

Dear MRR,

I felt I had to write after reading a review given my zine, A Leap Of Faith. Though the review was not a bad one, apparently the reviewer (JY) misunderstood the nature of it.

JY wrote that the zine was "apparent;y amusing". Now keep in mind I'm not mad, upset, pissed or whatever. I'm just a little confused. The zine is done as a 'pirate' newspaper, meaning I steal articles and pictures from big newspapers and use them. I try to select articles that I think will be of interest to the readers of MRR, choosingeither very political happenings or interesting human interest pieces. It is not supposed to be amusing.

Perhaps the reviewer made the mistake and thought the zine was a twisted joke because I put down my band's name with the address. I'm in CRI, which is, admittedly, a funcore/sillycore band. But believe me, even though we are a silly band, we take things that happen in the world seriously. The articles I chose were to represent the serious side we have.

We are very concerned about animal/human rights, racism, sexism, fascism, homophobia, government insanity, etc. and use the zine to express that, by having things which show the insanity of the world we live in.
Steve Shickman/ 16739 Old Manchester/ Grover, MO 63040

Nothing is finer than to rest your butt-cheeks on either side of someone's nose. A tongue presses upward into your puckered brown spot. Probing and licking making ever-decreasing circles until POW! Hit the jackpot! Your spine tingles. Your sphinctor relaxes a little. The tongue probes further. Saliva streams down the back of your balls (or whatever). Better than sex? This is sex.

You react in one of three ways. If you've actually done it, you'll smile, wish it were happening right now. I'm not writing this for you, although you're welcome to read and enjoy.

Others of you have neither given nor received. Your noses crinkle with disgust. Eeew. How gross! You shudder. You refuse to consider what you've been missing. It just *sounds wrong*. I'm not writing this for you either. Although, you too are invited to read along.

Finally, you who've neither given nor received, but would like to. Maybe you've never considered the possibility. Maybe it's been a fantasy, but you've never had the chance. You don't know, but will take the chance. You consider something, and weigh its merits, rather than trust a naked emotional response. (I almost said *blind* response, but my blind friends are more adventurous than most sighted folks. They also give better rimjobs.) It's to you who're willing to consider that I'm writing today.

I know book reviews aren't very popular with the MRR Central Committee, but fuck it, neither am I. I write about revisionism. Specifically what other folks wrote about. These authors "revised" what people have long thought was the truth. The mainstream press simply brushes off the most famous revisionist books. They report the books' claim, "The holocaust never happened." Those who haven't had a tongue up the butt, nod their heads. The press lies. NONE of them find the Germans innocent of mistreating Jews. They quarrel with the extent and type of mistreatment.

Meyer, It-Couldn't-Have-Happened-To-A-More-Deserving-Guy Kahane's JEWISH DEFENSE LEAGUE (JDL) blew up the *Institute for Historic Review*, publisher of some of these books. Like Puritans who have never been rimmed, the *idea* outraged the JDL. Truth is unimportant. They could've presented counter-information, rather than a bomb. They didn't.

With the way Israel's acting, Holocaust Revisionism might soon find more receptive ears. When Israel was the good guy, nobody explored its moral foundations. Now that they're bad guys, folks are going to start asking questions.

I want to lay a foundation for another kind of revisionism. A slew of letters attacked me as a racist. They attacked me for saying colored folks are "less intelligent" than whites (or Jews). They missed the mark worse than a spastic butt rimmer. I attacked the concept of intelligence— not a particular race. I said that IQ-tests measure nothing and prove less. The tests inherently discriminate not only against certain races, but also against certaian kinds of mental processing, like dyslexia.

I've mentioned race in other contexts. For examples, that there are more Negro muggers than white ones (at least percentagewise in the U.S.) Each time I mention race, it provokes a reaction. Is that why I do it? You bet! Do I just do it to get a reaction? NO! Do I really believe what I write? YES!

When I thought I'd said it all, I read someone who said it better. Psycho-analyst, Erich Fromm, broke with Freud over "moral relativism." He disagrees with the traditional religionists, idealogues, and other authoritarians. To them, "ethics" are a set of absolute actions imposed from above. Fromm also fights the Freudians, who say ethics are relative. Freudians claim there is no absolute right and wrong. What's "right" for one person may be "wrong' for another.

Fromm said that right and wrong are internally absolute, but not imposed from the outside. "Right" is what's helpful ("productive") and "wrong" is hurtful to the individual. Fromm saw no conflict between true (not "commercial" or "material") individual needs and the needs of humanity as a whole. Thus, he revised both "relativist" and "authoritarian" thinking. People on both sides attacked him. He was right.

I wrote that racism comes from real events as much as from propaganda. I said that it's not The Klan as much as every day street experience that makes people racist. You answered, "But they're poor!" "They've been discriminated against their whole lives. How can you judge them?" Fromm answers this much better than I did. Here's what he says:

The problem of understanding versus indulging character is not different from the understanding and judging of any other human performance. If I have to judge the value of a pair of shoes or that of a painting, I do so according to certain objective standards intrinsic to the objects. Assuming the shoes or the painting to be of poor quality, and that somebody pointed to the fact that the shoemaker or the painter had tried very hard but that certain conditions made it impossible for him to do better, I will not in either case change my judgment of the product. I may feel sympathy or pity for the shoemaker or the painter, I may feel tempted to help him, but I cannot say that I cannot judge his work because I understand why it is so poor. (from "Man For Himself")

To know why a person does something, does not change our judgment of him. If I'm mugged, I may understand the background and motives of my attacker. I will still *judge* him an asshole (ie. his actions are "wrong") and get his butt if I can. Judging folks on their actions, not on their background, that's the antithesis of racism.

Next on our revisionist roundtable are Robert William Fogel and Stanley Engerman. Their book "Time On The Cross" came out in 1974.

Before this, Northern historians claimed plantation owners abused, underfed, and overworked their slaves. They said owners bred slaves like cattle and that it was a common practice to split slave family when slaves were sold. Fogel and Engerman show this was not true. In fact, living conditions for slaves were no worse—and sometimes better—than living conditions for Northern factory workers.

Southern historians claimed that slavery was an economically bad system and would have fallen even if there were no Civil War. Fogel and Engerman explode this myth as well. Slavery thrived.

After the Civil War, the quality of black life *decreased* with so-called freedom. As soon as the whiteskins saw freed Negroes as competition, the colored folks lost the training and status they had as slaves.

This book too angered a lot of folks. The concept of "evil slavery" is as necessary to the use and abuse of white guilt, as the concept of "the holocaust" is to the use and abuse of Christian guilt.

Dumb folks say this book is *racist lies*. Usually, the charge is made by leftists who've never read it. Smarter folks say it doesn't matter how the slaves were treated. Whitefolks enslaved humans and forced them to work against their will. But wait.! The Northern factory workers were equally forced to work. In the South, slaves worked because of the threat of the punishment (apparently used rarely) and the hope of reward (used more often than generally realized). Workers in the North (and everywhere else) worked because of the threat of punishment (starvation) and the hope of reward (money for a modern convenience). In other words, most of the so-called free men were slaves who could vote for their masters.

As usual, I lick the cheeks without getting to the hole. That hole is tucked away in two chapters toward the end of the book. One is called "The Quality of Slave Labor and Racism"; the other "The Myth of Black Incompetence."

Both the abolitionists and the Southern politicians claimed that slave labor was "of lower quality" than so-called free labor. Frederik Law Olmsted, one of abolition's most important theoreticians, wrote "The African races, compared with the white, at least with the Teutonic, have greater vanity or love of approbation... more excitability, less exact or analytic minds" He said they could never become "the equals of Teutons or Celts. (ie. Germans or Brits)" This theme runs throughout abolitionist literature. In many ways, the "free-the-slaves" movement was similar to today's animal rights movement. "They're too dumb and helpless to help themselves, so we have to do it for them."

Only the plantation owners knew this was a lie. Slave labor was high quality labor. Not only the drudgework, but artisan and even plantation "overseers," were jobs freely entrusted to slaves. More than 70% of the Southern plantations had black overseers. (So much for the story of the evil white slavemaster having his way with the young slave girls). Most of the slave masters were black. Slaves were vital to the management as well as the labor of every large plantation. That's why the institution persisted.

I'll let Fogel & Engerman sum it up:

What bitter irony it is that the false stereotype of black labor, a stereotype which still plagues blacks today, was fashioned not primarily by the oppressor who strove to keep their chattel wrapped in the chains of bondage, but by the most ardent opponents of slavery, by those who worked most diligently to destroy the chains of bondage.

Yep, it was the abolitionists who started the "lazy and shiftless" stereotypes. It was the crusaders whose racism made them overzealous in the name of "those who can't help themselves."

I want to include one more revision-

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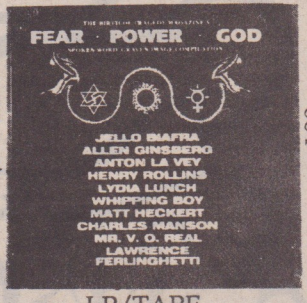

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ist— although he probably wouldn't consider himself one. Cliff Varnell puts out a 'zine called CAN OF WORMS (PO Box 1733 Colma CA 94014-0733). Cliff sets up a situation. A black kids walks into a store carrying a blaster. The owner complains the music's too loud. There's a fight. The fight turns into a "racial incident." If the same thing happens and everybody's white, (the kid's playing punk music, not rap) it's an "incidental conflict."

In New York, a Korean and a Negro get into a fight— POW! there's a riot! It's racism! Although Cliff's message is somewhat different, I want to point out that those quickest to claim "racial" incidents are the "anti-racists." Their inherent racism makes everyday fights and "incidental conflicts" into "racial incidents." If Bernhard Goetz shot white guys, would anybody have cared about it? If the jogger attacked in Central Park were black, would it've been NY POST headlines for a month?

What is racism? It is judging a person's motive, attitude or ability on the basis of their race, rather than on their actions. Anybody of any color can be a racist. Some of the strongest racists are those who claim to fight racism. Their color clouded glasses turns productive highly-skilled slaves into "lazy and unintelligent Africans." Their racism turns ordinary fights into "racial incidents." Their racism sees other racists under every bed, in every closet. (There is an "anti-racist" organization with a hot line. They urge you to spy on your neighbors and turn in anyone with racist tendencies. Who needs Joe McCarthy with guys like this?) Now that I've dribbled all this ink explaining my point, I'll make it with one sentence:

If you're looking for racists, make the first stop your mirror.

On a related topic, there's a funny kind of racism that makes folks quiver quicker if they're called racist, than if they're called "homophobic," or "sexist." It's a reverse racism that expresses itself in the most fawning servile attitude. I was surprised to see it in— of all places— Gerard Cosloy's *Conflict* fanzine.

Gerard once complained about mainstream critics. He said—and I misquote— "These mainstreamers spend all their time telling us that the underground is dead and we should all be listening to heavy metal and rap records. For me, it's them, not the underground, who're dead."

Tough talk and right talk. But what happens? Somebody calls Gerard "a racist who hates rap." Ho ho! One major label record gets a rave review in *Conflict* and it's PUBLIC ENEMY!!! He says they're entertaining "on a purely musical level." Eeek. He never said that about SKREWDRIVER, who are a hell of a lot more entertaining— and just as racist. This is harder deeper ass kissing than any brown hole rim job I've ever had. Of course, Gerard isn't the only one, just the most surprising. You see it every day. People excuse the actions of blackfolk when they would never tolerate these actions among themselves. It's done in the name of "understanding." Remember Erich Fromm, understanding and judging are not the same. "Sure you had a tough childhood, but give me back my wallet or I'll put a bullet between your eyes."

OK buckaroos. That's it for the body this time. Here are:

ENDNOTES:

1. I just spent $25 on the ROCKET FROM THE TOMBS bootleg. Tokyo prices. I can afford another two cents to put in here for this Happy New Year bootleg issue of MRR. *(Sorry Mykel, we delayed it a few months, but rave on anyway--editor).* First, let's distinguish bootlegs (records or tapes of live performances, radio performances, or unreleased demos) from pirates, (copies of official recordings masquerading as originals). Pirates are stealing. If the original is in print and available, a cheap pirate takes money away from the band. Bootlegs, on the other hand, are an extension of a concert. When a band performs, they say "here we are, consume us." They release that performance to the public. A bootleg documents what they did, a kind of sound photograph. The recording, pressing, distributing is all done by the bootlegger. The band does no work for that recording. They certainly shouldn't be paid for it. Bootleggers do a great service preserving things that otherwise might be lost. Imagine Peter Laughner singing "Ain't It Fun." Nya nya, I don't have to. I've got the bootleg.

2. My pal Mike Just (the guy who put out two of the three ARTLESS 12 inchers) complains that he's never been paid by the folks who released our recent single. I hope it's just a slip-up in the timing and he's got his money by now. Mike, by the way, is one of the most moral bootleggers I know. He did the first (white cover) edition of the DKs "Skateboard Party" LP. He sent the band 10% of the pressing. Despite being German, he had the humor to ask if Japanese vegetarians eat silicone chips. (Yes, but unsalted.) And if McDonalds here makes you sit on the floor. (They do not, but you have to eat your Big Mac with chopsticks.)

3. BAND NAME OF THE MONTH: Seen in Harajuku: THE DENIRO COMPLEX.

4. GG's ended his hunger strike. The judge said he would personally work on GG's appeal. Also GG's $3,000,000 lawsuit against the state of Michigan is now official. Let's see at $2.00 a beer, $3,000,000. . . GG writes "if they do fuck me over this time, I have another plan that will go one step beyond the hunger strike..." Ho ho, I'm surprised "The Weekly World News"—or even "The National Inquirer"—hasn't gotten hold of this yet. Hey, somebody get on that right away!

5. Lesbos are so anxious to imitate the men they despise that they've started using condoms. They're called "Dental Dams" and they fit over your teeth. *The Center for Disease Control* reports almost half a million AIDS cases. Know how many of these are lesbo-to-lesbo sex-transmitted? None. Zero. Zilch! Still the lesbos are so adamant about being "just as good as men" that they demand their condoms too. More girls are gonna die inhaling plastic than'll ever be saved by it. Where's Ripley when we really need him.

6. Speaking of Lesbos, the response to last month's question about lesbo bars was dismal. Folks liked writing about piss a lot more than tongue and grooving. This months question is again for the girls. (Sorry boys, but I know most of these answers) Girls: since boys like looking at girls doing it to each other, do girls like watching guys? Do you like to see ram-rodding and flute tooting as much as we like to see linqual clamdip? Explicit answers, as usual to: 301 Hoyconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 228, JAPAN.

7. Since excretion— or at least excretory orifices—is a theme that's been dripping through this column, I'd like to report on something from "The Newsletter of The Lesbian & Gay, Freedom Movement" (BM Box 207, London WC1N 3XX ENGLAND). They're a shit lover's club for gay men based in Holland that publish a magazine. The Britcops got hold of their subscription list. The cops raided everyone on the list, and arrested people for possession of the magazine, sending shit through the mail, and keeping obscene letters. The attendant publicity caused one member's suicide. The lover of another collapsed from stress and died. The LGFM was THE ONLY group to protest this treatment. Other "gay rights" groups shied away, like Middle Class Negroes shy away from TWO LIVE CREW. The free speech defenders were nowhere to be seen. Eeew, how gross! Shit is dirty. Homos are respectable. They wouldn't want to defend anything dirty, would they?

8. Speaking of things thought dirty, The Indianne Commune (PO 810361, D-8500 Nurnberg, GERMANY) organized a "children and senile meeting." It's purpose: to organize against "compulsory schooling, religious dogma and moral sexuality prohibitions, compulsive heterosexuality, couple relations & other forms of drug dependence" With the new censorship and fundamentalism, there's also a proliferation of groups fighting for freedom. Not only to regain what was lost but to go further than ever before. (Both LGFM and The Indianne Commune are pro-porn, by the way.) Bravo!

9. While you've got your envelopes and stamps out, you should write to S.C.A.B. (Society for the Complete Annihilation of Breeders). They want to kill all heteros. Their pamphlet explains why and how. This is the publication of the century. You MAY be able to get it if you send all your money and an orientation statement to S.C.A.B. c/o Bimbox, 282 Parliament St. (68) Toronto M5A 3A4 Canada. Sample, "Now, you may ask yourself 'What can I do to ensure the complete annihilation of breeding?'...be creative— murders, while sure to grab headlines, are passe. Stabbings, lynchings and cannibalism are much more media-effective."

10. It's good to know I'm not the only one plagued by proofreading problems. Ben Weasel wrote me complaining. If there's a line in here that doesn't make sense— write, I'll send you the original. Among the recent mistakes, I wrote "Save America from Japanization." What was printed: "Save America for Japanization." See, I'm not a bad guy— it's all misprints.

11. Luk Haas writes that the French band COSMIC WURST is the "only nude hardcore act in Paris." If it's the only one it must be the wurst. (Sorry!)

DAN O'MAHONY

TRIBUTE TO A BAD MAN

"Confront him on his shit... Don't let him talk over you... He's easy to beat."

Sure, but don't you have a million things better to do with your time?

COLUMNS

What is hardcore? I mean is it a freedom thing at all? Is it based on personal stances, individual opinions, and meeting one's own standards, or is it a hyper-critical pursuit of some group ethic, a pre-determined mark whereby we measure who is and isn't doing right by hardcore? Is it an entity that can be betrayed? I sure as hell hope not.

Hardcore is for me (or at least was in more anonymous days), an escape. It has always been an entity into which I could air my exact and unedited opinions, a place in which I could avoid the annoying mass identity trip that my catholic high school was based on. It was the place where group condemnations and the opinions of the crowd were really not supposed to matter, and for years this seemed to be true. Hardcore had it's notable figures, it's icons if you will, but refreshingly, they were never the standard bearers of the hardcore status quo. They were more often than not, champions of radical deviation from hardcore's fading past. Their views were rarely popular with those who emulated the icons of the past, but were often admired by the unexpressed free thinkers milling around the outside of the scene.

There was the dressed down street realism of Keith Morris or Henry Rollins which threatened the romantic freakism of the Sid vicious era. The open handed, accepting, kind approach of Kevin Seconds shocked the menacing tradition of that L.A. birthed scene. Ian MacKaye's open rejection of self-destruction as rebellion forced many to question what they held as truly being punk. Early Ray Cappo's outrageous hollering fused peculiar constructive energies that had previously seemed contradictory, expressing both optimism and frustration, thus, embodying the feelings of many of the scene's youngest and most unheard members.

In time, the majority of these figures experienced a fall from grace, not merely a decrease in popularity but an open-house consensus attack on their character, their worth as a human being or at least as a respectable commodity in the community of hard core. Their personal developement was measured against the group ethic, and they were at least, for the time being, rejected.

Many of these individuals fell victim to the standards of a status quo built around their own examples. For that individual this left stagnation as the only real insurance of ongoing public respest. One who was the standard was no longer allowed a basic ingredient in human developement, learning from one's mistakes and building upon experience. An icon in the hardcore scene is never granted the freedom to re-allign his position on anything scene related regardless of how extreme or naive, impractical or maybe even wrong, that previous stance may have been.

It seems that rejection and subsequent crucifixion are not only tradition, but an out and out necessity in order to maintain hardcore's position in some people's lives as a vehicle of self-assurance, an organized forum of "holier than thou." It indeed seems to me that righteousness has become a commodity, a sort of competitive yardstick whereby self-hate can be denied or replaced by condemnation of the so-called less righteous or traitorous individuals in the (for lack of a better word) spotlight.

It's your game, play it the way you want to play it. I encourage all who enjoy the public expression of their views and opinions. Indeed I enjoy it greatly and thrive on the opportunity to discuss openly, and with common interest, more than just "news, weather, and sports." But people, we must never let that become an enrollment, an allegiance, no righteous mass employment here. We owe it to ourselves to allow total and complete individual expression, opinion, and evolution. Anything less is unjust, and these things my friends, are not birthed through group behavior. Snap the hardcore yardstick and give this scene some breathing room.

Unfocused, but feeling just a little better, yours truly...

Dan O'Mahony-Prince of Fucking Darkness

STEVE BEAUMONT

As I write this, it is the eve of the U.S. midterm elections and the chill of winter is beginning to set in up here in the Great White North. By the time you read this, however, it will almost be Christmas and the year will be drawing to a close. For this reason, I've chosen to use this space to tie up a few loose ends so that I might enter the new decade with as little hanging over my head as humanly possible. So pay attention now, this could get confusing...

The summer of '90 saw what became quaintly know as the Indian Summer in Canada, a situation which received very little ink in MRR. The incident began when the white burghers of a Quebec town called Oka decided that they had every right to expand their local golf course to eighteen holes, even if it meant building on native land. This proved to be the straw that broke the proverbial camel's back for the natives and they responded by setting up an armed blockade at the construction site. This action precipitated a 3-month confrontation highlighted by the death of a Quebec police constable when the cops foolishly ran the blockade (it is still not known whether a native or a police bullet killed the man) and the establishment of a sympathy blockade on the Mercier Bridge, the main artery between the suburban South Shore and downtown Montreal. Manning the blockades for the natives were members of the now-famous Warriors Society — including many Americans — and, in opposition, the government brought in the Army. All in all, the situation was handled by the provincial and federal governments with the tact and diplomacy of a Sherman tank and, even though it ended peacefully, it had the potential to turn into a Canadian Wounded Knee. Eventually, the Warriors surrendered and the barricades were torn down, however, the legacy of bitterness and racism remains with us. The natives won a minor victory in that the golf course is not being built, but their ultimate struggle for recognition and rights has advanced no further. The fate of the captured Warriors is unknown to me.

By now, the Persian Gulf crisis has probably erupted into a war or not, obviously I hope not. I simply want to go on record as saying that this is by far the most farcical situation the U.S. has gotten itself into for a long time (and that takes some doing). It amazes me that people can get excited about going to war for the right to remain oil gluttons. It's gotten so that I'm actually feeling nostalgic for Jimmy Carter and his cardigans. Never again, again.

Tony from the Victoria (B.C.) band Section 46 is the most punk rock human being in Canada. There, it's on the record for once and for all.

If you didn't vote in the midterm election, you're a bigger doorknob than Bush! When one doesn't use the few rights that one has, it makes it all that much easier to take those rights away.

Will somebody out there please show me proof that Punk still has some relevance today? I've already expounded on the reasons why I think it has lost its importance in Suburban Voice #29, so I won't waste print here flogging a dead horse. Suffice it to say that, with all the excitement available in music today around the world, I've been having a hard time finding a place for Punk, especially when I open MRR and read about such groundbreaking and intelligent bands as the Dwarves.

Subscribers to the theory of Manifest Destiny need not fear, it appears Canada will be yours in due course. Our lovable prime Minister, not satisfied with selling us to the States via the Free Trade Deal, has decided that he will speed our nation's demise by taxing us out of existence. The tool he intends to use to accomplish this is the Goods and Services Tax (GST). The GST will, once it comes into effect January 1st, add 7% to the cost of virtually everything short of supermarket food in Canada. For Ontario, this means that the 7% will be added to our existing Provincial Sales Tax (PST) of 8% for a total tax grab of 15%! And that goes on most everything folks, from haircuts to Whoppers to cab rides to funerals. However, according to Mulroney and his blood-sucking leach of a Finance Minister, Michael Wilson, the tax is not regressive. Ya, right!

Finally, in answer to those people who have been wondering where I've been for the last while, I have downgraded my appearances in Maximum to occasional from regular. The initial reason for this was that I was requested to do so by Mr. Yohannan because he felt that my columns had appeared forced on occasion when I was writing monthly, an argument I could not dispute. He also had observed that I seemed to have lost touch with the "scene," another indisputable though entirely understandable point. Thereafter, I fell into the rut of always putting MRR far down in my list of priorities due to the fact that I knew I was not confined to a single deadline. I'll try to be slightly more regular in the future, OK? NOW GET OFF MY BACK... (and merry Christmas).

OK, let's get something straight. Nowhere in my column about the Gulf crisis did I say that Saddam Hussein is a good guy.

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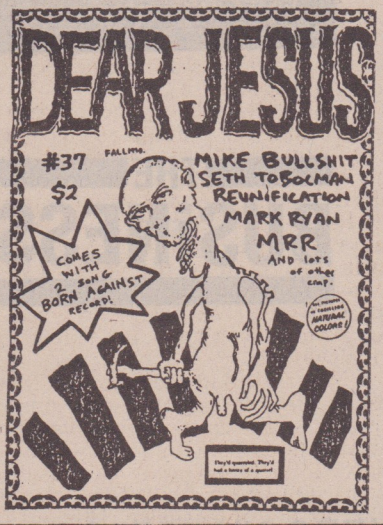

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COLUMNS

Saddam Hussein is a bad guy. OK? Do you want me to say it again? Saddam Hussein is a bad guy. There, but Bush is a bad guy too. There's lots of bad guys (and a few bad gals, too) in this world, and for some strange reason they seem to be the heads of governments. So just because Saddam Hussein is a bad guy, doesn't mean we should fight a war with him.

And of course, the fact that he's a bad guy has nothing to do with why we have a quarter of a million troops in Saudi Arabia right now, with more on the way. Most bad guys, our government pays to be bad, like they used to pay Hussein to be bad. (I've heard people refer to that—the fact that the US sold weapons to Iraq while Hussein was murdering the Kurds with poison gas—as a "mistake." A mistake? Come on. US foreign policy is no accident.)

You want to hear bad guy? Talk about the US invasion of Panama. Some of the horror stories are just now beginning to come out. Like this one:

"Michael Pierce, a US lawyer, is handling 32 cases of civilians mistakenly killed by US troops at barricades. One of the claims is that of relatives of Otilia Lopez de Perea, 21, and Ismael Lopez de Perea, 25. Shortly after midnight on Dec. 24, Otilia went into labor. Her husband, mother-in-law, and a neighbor, helped her into a car to drive to the hospital.

Flying a white flag, the four Panamanians stopped at a US military roadblock on the Transisthmian Highway, where they requested an escort. They were told that with their white flag, no escort was necessary. As they continued along the road, less than 500 yards later, troops at a second checkpoint opened fire on their Volkswagen. Ten seconds later, the checkpoint's commander ordered a cease-fire.

Lopez de Perea and her husband were killed. The neighbor, who was driving, was seriously injured, but survived. The mother-in-law was not injured. In a letter, the US Army denied compensation to the victims' families."

(That information comes from the October 10 edition of the Latin America Database Central America Update put out by the University of New Mexico's Latin American Institute. Their source was the Washington Post, October 6, 1990.) This was four days after the invasion, you'll notice — not in the heat of battle. They were killed "mistakenly" and yet the US Army refuses to pay compensation.

Anyway, to those of you who wrote me to tell me that Saddam Hussein is a bad guy, I can only say that if he was the only bad guy we had to worry about, we'd be doing OK. If this war happens, the bad guy stuff will be completely irrelevant. A lot of people will be dead, and dead people don't care who the bad guy is.

To change the subject: I've been thinking about racism and about censorship lately. This woman I worked with tried to tell me that her racist anti-Arab jokes were justified because she had friends who were killed by Arabs. (She's Israeli.) Sorry, but that just doesn't cut it. That has nothing to do with anything. I don't care who killed who. Racism is racism, and racism is evil. And if you're really upset about your friends being killed, you don't make jokes.

And then I was thinking about this stuff with 2-Live Crew, and the issue of whether the community can decide for itself what is acceptable and what isn't. I was trying to take the same principle and apply it to the question of Ku Klux Klan marches, which are protected by law. Does the community have the right to decide it doesn't want the KKK around? Or should the KKK be able to do whatever it wants for the sake of free speech? I think the community should be able to decide for itself whether it wants the KKK, or 2-Live Crew, or whatever, in the community. But the police are not the community, and the police shouldn't have any say in the matter. Which means, if we don't want a KKK rally in our town, we don't call up the police, or try to get the courts to ban them. We go out there and chase the racist fuckheads out of town. Now that's defending community standards. And if that town in Florida wants to have a picket line in front of the club to protest obscenity, that's their right, and their numbers will prove whether or not they really represent the community. The police shouldn't have the right to decide for the community what it does or doesn't want, or to decide which community view is in the majority. But what this means is that if we want to say we represent the community when we protest something (like the Klan), we have to show up in numbers, and really stand up for what we believe. This also means that protests and demonstrations have to stop being so damn boring that no one will go to them. All kinds of creative people are politically active, but hardly any of them seem to put their creativity into their activism. It's time to change that. This generation is IT right now. We don't have to listen to what the older generation says about how it should all be done. It's about time things got turned around, and we're the ones to do it. By the time you read this, we may already be in a war. Or maybe not. Either way, we've got a lot of shit to do. So let's get moving on it.

Sexually Explicit, This is.....

Pornography, prostitution, and an open sexual attitude seem to be blamed for many of society's evils. Let's look at these issues and society's perceptions of them.

All animals, insects and plants on this planet reproduce. There is almost always a male and a female involved in reproduction. This is not speculation or conjecture. Why is it then, since all species must naturally reproduce, does the human race so distort and pervert the essence of reproduction and sexuality. *(Not all expressed sexuality is for reproductive purposes, but almost all reproduction is through sexual means.)*

If all living things (or most), by definition, have sex of some sort, why is sex in this society treated as a dirty, secretive thing? It is legislated against, lobbied against, preached against, restricted in many ways and otherwise subjected to "moral" principles. What is "moral" or "immoral" about sexual relations?

Just as it is so amazingly concerned about its scent, why is the human animal so afraid of its reproductive parts that it is criminal to view them! All males have a penis. All females have a vagina. Every human has 2 nipples, an anus, and pubic hair. Yet they must always be covered so that no others can see them (the exception being male nipples, obviously liberated creatures). What might they see that they have not seen before? Why is this fear legislated and indoctrinated? Nudity, through this process of indoctrination, becomes a sacred, private, ruthlessly enforced against, state of being. You must be ashamed of your body, and let no others see it. The human body, in it's beauty, is hidden, and thus desire is repressed and driven "underground".

It is a natural impulse to admire beauty, and to be attracted to other humans for their physical qualities. It's been documented by artists, writers, scholars, any humans, throughout the ages. The nude, like the still-life, is a basic artistic exercise. What could be more basic than the human body? And yet, in our society, what can cause more fear? So pornography, like prostitution, is basically a response to a puritanical view of sexuality, the human body, the human condition, and human motivation. By an action, like sex, or an object, like the human body, and making it "bad", it is easy to create laws limiting it, thus inventing and inviting wholeheartedly a "criminal" participation in creating an "underworld" mentality, where one could go to be supplied by what is "bad"-ie-the porno store, a house of prostitution, etc. This completely destroys the illusion of a free society and perverts sexuality to an almost insane degree. Something natural and basic becomes something to be afraid of and ashamed of .

Are pornography and prostitution degrading to and exploitative or women? *(There is also male pornography and prostitution. Gay culture seems to be more accepting of these, and other forms of sexual conduct than its straight counterpart.)* No, they, in themselves, are not. The situations in which pornography and prostitution are placed in by a sexually immature and repressed, irepressive society force these basic institutions into a "criminal" role, which directly causes the degradation and exploitation involved in them. If we, collectively, were more relaxed and open about the body and it's uses, there would be no coercion, violence or exploitation.

Any job where one works for another is a form of prostitution, but the lives of sexual workers are complicated immensely by having to work outside the law. Why would a sexual worker need a "pimp" or escort service if they could advertise thier service openly without the fear of violence, arrest, intimidation or ridicule? The rate of AIDS among sexual workers is staggering, and yet, condoms are routinely confiscated upon arrest. The dehumanization of the sexual worker, and the denial of basic human respect, rights and dignity, is yet another case of the "us versus them" mentality. Although persons from every echelon of society actively solicit the sexual worker's services, none want to admit it, to be held accountable, to face the social stigma, the "taboo". This is because sex is "bad".

Why are we so afraid of sex? Are we afraid of ourselves?

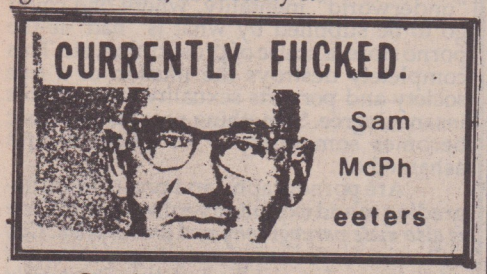
So what am I advocating? What are my solutions? (Solutions, I've barely gotten to the questions!) I think a start would be be for

every individual to re-examine how they percieve sex. Plain and simple. We've all been led, tnrough propaganda, indoctrination and repetition, to believe that sex, sexuality, and the human body are "bad". Ask yourself if you really believe this. Why?

I'd like everyone to think about sodomy laws in the US. In 25% of the States, anything, except tne missionary position, is illegal. Yes, heterosexual too. In 50% of the States, homosexual acts are illegal. Try to see the extrapolations of this. If homosexual acts are illegal, obviously the police force can discriminate against homosexuals in hiring, gay bookstores and businesses may be freely harrassed—for they're run by "criminals," penalties for killing gays would be less than a "normal" person. (No, that last one was not an exaggeration. A judge in Texas gave a very small sentance to a young adult who killed 2 gay men. He compared the action to the killing of 2 prostitutes.) World-Wide it gets better—in some areas, worse in others...but it's out there. See it.

Sexuality, to sum this up, has nothing to do with "morality" or "immorality." Sex has nothing to do with "love" (although it is often closely associated with it, and no, I'm not anti-"love". I love "love".)

Sex is a basic human/anjmal function. Nothing more and nothing less. The role sex plays in your own life is your decision. It should be no one else's. Not mine, not the government's, not society's.



Caught a pre-nine AM wake up show called "Good Day NY" last week. This particular segment just happened to be on "thrashing" and its merits and/or ill effects. The anchorperson in charge, a perkey Ms. Denise Richardson (African-American, but with straightened hair and fairly white features, so as not offend any of the viewers), apparently had some inside info, because the report grabs a healthy slice of known scenesters at a recent CBGB's matinee. The report, as with most mainstream media stabs at the 'rough and tumble world of slamdancing, is berserk in its focus, trying to address how slamdancers express their "social and political fustrations" by jumping on top of one another, and latching onto straightedge as some kind of pivotal point in the lives of these urban rebels. The interviewees, in their turn, provide willing chatter for the morning public. When questioned about a possible grand underlying reason for the existence of hardcore, all cite the need for a release from the daily tensions of life and the oh-so stressful pressures of growing up in this fast paced society. You know, school, work, peer pressure, identity crisis... that stuff. All discuss the vital need for hardcore to provide an escape from "reality", to act as some sort of safety valve to release tension. In between various random shots of healthy teenagers jumping into each other, the frontperson for VISION sums up the point clearly: "I think that any of the kids who get angry from the music usually only get angry at the shows and just go absolutely crazy, release all their energy, and then, when they're home or at school, they're just the same as they would be any other day." Everyone catch that? The current definition of hardcore then, would seem to be a "release" from the boss and the school system, a "release" from the pressures of society... once every week and only 7 or 8 dollars at the door. No part of the interview mentioned any desire to see the ritual expand to become, say, a method of confronting or changing all the weekday pressures that seemed to warrant escape. Just as important, no one interviewed seemed to show the slightest desire to belittle or intimidate or harrass the good people from tv land, to simply tell them to fuck off and not allow their own words and image to become incorporated into the neat packaging.

Ah, but the best is yet to come. Cut to the warm confines of the television studio, where Ms. Richardson is joined by Civ, front person for the GORILLA BISCUITS, and a middle-aged suit and tie man, introduced simply as the father of five teenagers. And what do you, as a parent, think about this alleged 'slamdancing' sir? Would you let your kids try it? The father shifts his weight nervously, and responds "I'd heard about this slamdancing earlier, but I'd never seen the video... I think that teenage kids really do need an outlet of some type physically, but I think that this kind of behavior seems a little chaotic and potentially dangerous." He suggests that kids stick with their football and lacrosse, and questions the safety of these "concerts". After all, he offers amusedly, "I don't want to spend Saturday night at the emergency room of a local hospital." Smoldering at home, I fantasize about all the reactions that I, as a counter point to the rationality of Mr. business man, could offer to the viewing public. The infinite ways I could go about upsetting the business as usual tone of the broadcast - my looking directly at the camera and explaining how I am the Earth's ambassador to Satan, how hardcore is all about not wearing clothing and eating out of garbage cans, a recital of all the bad words I know on live television... ANYTHING but what the reporters expect, ANYTHING but what they want and need for the smooth flow of a rational tv report. Alas, the GORILLA BISCUITS dude plays the role well. Politely, he again explains the concept of a weekend hardcore release: "This just keeps you normal, it just keeps you going [in the back of my mind, something triggers a replay of a Snickers commercial]... when you're doing that ["thrashing"] for 2 or 3 hours, you're so tired you can't even walk when you get home, so that's a release." Ms. Richardson asks politely about the apparent lack of female participation. Oh, well that's simple, Civ answers: "When you put a bunch of teenage men together and a bunch of girls, the girls are the ones who're going to get hurt... Mostly they're just on the side, watching." Mr. suit and tie is unconvinced; "I don't see much control going on there." Cut back to the main anchor, who thanks Denise for "a sensible discussion on a nonsensical subject." All chuckle, and Good Day NY cuts to next segment. Another glorious victory for the forces of punk rock.

Related: Went to a "debate" several days ago at NYU... none other than Mr. Henry Rollins versus a Mr. Jack Thomson, the lawyer who prosectuted 2 LIVE CREW in Florida a year ago. Not being a fan of the recent works of either gentleman, I nontheless arrived out of a sheer morbid curiosity in who would verbally kick whose ass. Both came off better than I had expected, but Thompson definitely held the high ground in terms of persistence. The audience of hot-tempered college assholes went through the motions of political correctness through a very public display of contempt for Mr. Thompson, at one point forcing the prosecutor to stop in mid sentence to ask someone in the front row to turn off their walkman. Despite the hostile reception, however, Thompson raised some sobering issues - expressing his outrage over the sexual assault epidemic in the United States, discussing the links between the misogynic violence of 2 LIVE CREW and the violence of hardcore pornography, quoting anti-porn activist Andrea Dworkin on the way. I realize full well that citing radical feminists is a standard conservative/anti-smuttists tactic - kind of in the same vein as when white seperatists like Tom Metzger give donations to black seperatists like Farrhakan - but Mr. Thompson raised points that cannot be simply brushed aside by reciting the first amendment. 2 LIVE CREW's talk about force fucks and bitches and ass licking has direct consequences in the real world, the same way that PLAYBOY and HUSTLER and SPORTS ILLUSTRATED's swimsuit issue directly influence the way men view, and consequently treat, women. To claim there there is absolutely NO causal relationship between pornography and male violence is, at best, insipid naivete.

Regardless of the argument, however, Mr. Thompson's greatest asset during the entire night turned out to be the mass stupidity of the audience. Most of the college scum and "alternative" crowd present were woefully inept in all things except taking the mike and attempting clumsy grand pronouncements of right and wrong. Stammering, as if words alone couldn't plumb the awesome depths of their emotion, the various college scums would repeatedly tell Mr. Thompson why he was evil and "the enemy" for his efforts No one seemed fully able to call the law man out on his hypocrisy, to point out that his "defense of womanhood" fell flat on its face when placed next to his conservative, anti-abortion stances.

For Henry's part, not much was needed above and beyond his appearence itself. His own talking earned applause both before and after he had opened his mouth, but when question and answer period rolled around, it was all eyes on Jack. Henry's appearance as debator seems all the more sketchy in light of his repeated insistence that he is somehow removed from "politics," and his own history of male-rock god mysogeny. Hank's moment came when he briefly defended the lyrics to "Slip it in" to an adoring fan, but I remain unconvinced; his appearence that night was nothing less than celebrity maneuvering. Maneuvering which is actually pretty grotesque when you realize that everyone present was there to watch two white guys discuss issues mired in race and sex. In essence, the debators were on the same side, disagreeing only in strategy. And when you place Henry and the alternative crowd on one side - agreeing in a hatred of sexual violence (and gee, don't we all?), but unable to offer anything against censorship but vague warnings on the implications for artistic freedom in the US, then the Mr. Thompsons of this world will win. While we

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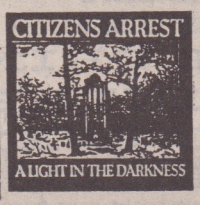

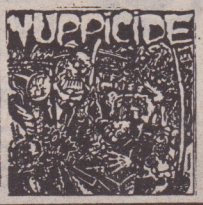

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The War on the Environment

NATIVE AMERICANS: The Santee Sioux Tribal Council in Neb. voted 10-1 to reject a bid by **Kean Companies** to build and operate a hazwaste treatment operation on tribal lands. The Santee Sioux have been helpful allies in the fight of their Boyd County neighbors against the proposed **US Ecology** radwaste dump. Kean says it's found another tribe in another state interested in the company's offer of a combined-hazwaste site/gambling casino/truck stop...**Browning-Ferris** is courting the Penobscot Nation of Maine for a giant regional dump to get around the state's new ban on commercial municipal waste sites...**Waste-Tech (Amoco)** stepped up efforts to lure Native American nations into letting new hazwaste incinerator projects onto tribal lands, where, coincidentally, they'd escape much state and federal scrutiny. Last year, we reported victory by Navajo activists who booted the company out of their lands. Last April, the company signed a contract with Kaw Indians in N. Oklahoma for a burner to be built near the Kansas line. Now, Waste-Tech thinks it's found another prospect on the Paiute-Kaibab Reservation on the AZ-UT line, near the Grand Canyon. Says Waste Tech flack Roberta Andersen, *"I have heard Indians say that, because they love Mother Earth so much, they want to participate in environmental problem-solving."* And what's the solution? Burn 70 kilotons of imported toxics on the reservation, using 600 gallons/minute of scarce desert water in the process. But not all of the Paiutes are drooling over the prospect of getting $1M a year from the project. Says opposition leader Vivienne-Caron Jake, *"How dumb do they think Indians are? No amount of dollars makes sense to some of us. There is no amount of money our land is worth!"* Over 25% of all Paiutes joined to oppose the project.

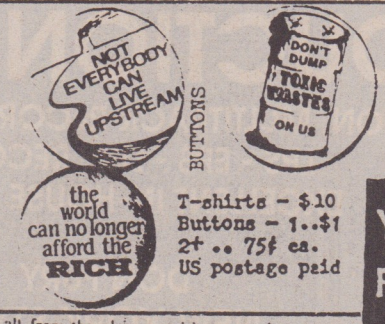
ARIZONA: Gov. Rose Mofford put the brakes on **Ensco's** rush to burn out of state hazwaste in a planned burner near Phoenix. Mofford ordered more public hearings after a storm of protest erupted when police broke up a May 7 public hearings, using stun guns and other weapons on non-violent protesters. All the controversy made Ensco slow down the pace. It's hinting it might *"down-size"* the facility. Public outrage also led to introduction of several state bills to ban out of state imports of waste. Summer rains in AZ also rained on Ensco's parade. Downpours proved site opponents' point when flood waters splashed over the site and flooded the only access road.

WASHINGTON: The Army was blasted at Congressional hearings for stocking up on *Decontaminating Solution-2* used on gear hit by chemical weapons. DS-2 is so toxic and corrosive that it eats through plastic, rubber and metal. In a test on an M-1 battle tank DS-2 disabled the tank by eating through wiring and destroying its electronics. Air Force and Navy stopped using DS-2, favoring soapy water and bleach. o

DOD plans to invoke the Defense Production Act of 1950 and make US chemical companies restart thionyl HCl production. The Army needs the chemical to make new *binary* nerve gas weapons, despite Bush and Gorbachev's pact to eliminate chemical weapons. Companies stopped making *thionyl chloride*, a key drug ingredient, under pressure from the Drug Enforcement Adminstration

KANSAS.

Waste Management plans to take the closed, heavily contaminated Furley hazwaste dump and convert it into a 1200-acre wildlife refuge. Said local leader Sharilyn Dienst, *"It is the consummate public relations scam. I think more of the wildlife than to purposely attract them to a leaking hazardous waste dump and a contaminated creek."* This is not the first time polluting industries have tried this variety of flora-and-fauna "cover up" of environmental hazards. WMI has done it at other locations, as has **Amoco, Dow,** some utilities and **Chevron,** which uses these enterprises in its TV corporate image ads.



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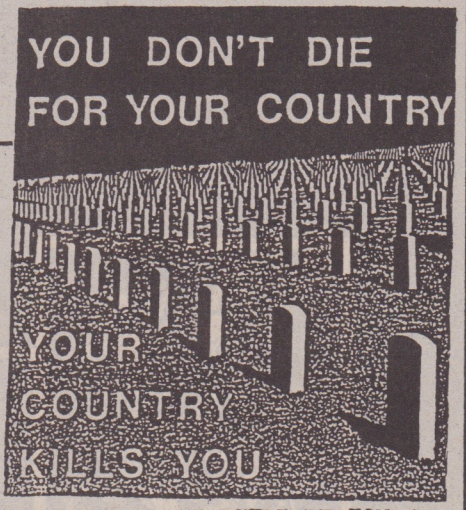

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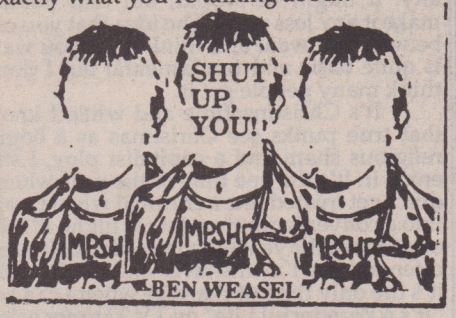
talk about the need for our society to readjust itself magically so that there will be no more sexual assault, he is talking about a direct approach. And until the first amendment fans can better frame their argument, the conservatives will continue to win.

Looks like the Voice put it best several days afterwards: "Goodness gracious, a whole lot of hissing going on, but no clear thoughts presented; not a victory in terms of points made or persuasiveness, but certainly a right wing fact-dodging and shadow-dancing triumph. Thompson and conservatives looking to police artistic expression may be the enemy, but unless college-rock free-speechniks can articulate their opposition more eloquently than their "Fuck Censorship" T-shirts, they'll become the new weapon."

Well put, say I. Time to tell the folks in charge to take a flying fuck at a rolling doughnut, and - more importantly - to learn when and how to phrase it so they'll know exactly what you're talking about.



Morton Downey Jr. is back on the air, thank god. Unfortunately, he's only available on cable (CNBC), but at least he's got something. When I first saw Mort's show 4 years ago, I loved it. That Nazi skinhead incident made him look like the shuckster he really is, but for some reason, I'm still happy to see that he has a new show.

The first guest I saw on Mort's new show was a guy named Bradley R.. Smith, a Holocaust Revisionist. He talked for a short while about his views on the Holocaust and suggested that there were no gas chambers in Auschwitz, that nowhere near 6 million Jews died during World War II and that a large percentage of the horror stories we've heard about Jews in Nazi Germany are false. He didn't get too far along before Mort started in on him and kicked him off. As with most Downey shows, the mob mentality of the audience was sickening. Unfortunately, nobody had anything to contradict Mr. Smith's views. Instead, he was called anti-Semetic a Nazi and worse, all for raising a question.

Asking questions and investigating "truths" is not bad. If I accepted everything I ever learned in textbooks, I'd have to believe that Indians were evil bloodthirsty animals, for one. I've been taught all my life that 6 million Jews were killed in Nazi Germany. I've been told that they died in gas chambers and had soap and lampshades made out of their skin. Now some goofy guy named Bradley R. Smith comes along and says, "it's not true". I tend to be skeptical, but I also realize that when somebody tells you something you don't wanna hear, it's ignorant to shut it out just because it doesn't jibe with what you "know." I don't know if Bradley R. Smith is a complete crackpot with too much time on his hands. I also don't know whether or not the Holocaust took place as written in the history books. Personally, I don't think it makes a whole hell of a lot of difference if 600,000 Jews were killed instead of 6 million. I do however feel that if you're going to write down facts then they oughta be facts, or as close as possible. Smith says that the facts aren't even close, and instead of disputing him logically, people call hill anti-Semetic. I really don't like the fact that a large segment of the people who know about Mr. Smith either want to call him names or kill him. According to most of the people in Mort's audience, and a couple of other talk shows I've seen Smith on, he has no right to even ask questions about the Holocaust. Something is seriously fucking wrong here. Like I said, I don't know if this guy is a nut or not, but to say that he can't raise questions about a historical event is ridiculous.

In recent years, the schoolbook myths I was force-fed about Indians have been brought out into the open and exposed for what they are. Less than fifty years ago, blacks were considered to be less human than whites by most white people. No more. Imagine if these myths had not been allowed to be exploded on the basis of the "that's the way we've always been taught" logic. Smith says that the wool is being pulled over our eyes. I'm not so sure, but that's not the issue I'm concerned with - I just wanna know why everyone is losing it over a DISCUSSION! A lot of people say that Revisionism is disrespectful to people who had family and friends that were killed in Germany. I can see their point, but I don't think that that's a valid reason for slamming the door shut on any questions or discussion and I don't think that in this country people should be shutup for having views outside the mainstream. Smith claims he is not anti-Semetic and that, in fact he is plagued by white racists who use his information to fuel their propaganda. This could be a shrewd coverup but who really knows? And it really doesn't matter because when it comes to things like the Holocaust most people have an "I don't wanna here it attitude to anything that contradicts what they've been taught their whole life." It makes me literally sick to my stomach to see supposedly open minded people flipping out on this guy just because he's said something that they've been programmed to react to in a negative way. Perhaps I'm a racist, as was suggested by an extremely intelligent and observant letter writer a few issues back, but I'd much rather be burdened with being called a racist by a few reactionaries than close myself off to the possibilities that a reality outside textbooks may exist. I know very little about Mr. Smith and his theories, but understand that what I'm writing about here is not the Holocaust, it's suppression of ideas. There's an interview in Loompanics catalog (Probably about 4 bucks to P.O. Box 1197/Port Townsend ,WA 98368) with Smith so check it out if you're interested.

Remember when the ACLU went to bat for the Nazis' right to march in predominantly Jewish Skokie, Illinois? Did anyone ever think that if nobody made a big deal about it, the Nazis would have marched down empty streets? When your third grade teacher taught you to ignore people who make you mad, that all they wanted to do was get a rise out of you, she was right. And like I said I'm sure a lot of the white power groups use Revisionism to further their own bullshit - that's not the point. Hitler was a vegetarian, that doesn't mean that people who don't eat meat are Nazis (just skinny and pale).

I watched the election returns the other night for about 6 hours. Perhaps this is my greatest failing as a punk rocket, I love American politics. I'm not too interested in demonstrations, protests and all that. I'm talking about the politics of politics. I'm talking Pat Buchanan, Robert Novak and Mark Shields verbally kicking each other's asses on CNN. I'm talking mudslinging, backstabbing, Capitol Hill, two-party power politics.

I recall a Hunter Thompson article about a conversation he had with Pat Buchanan when Buchanan was still writing speeches for Richard Nixon. Thompson couldn't understand how Buchanan could be friends with an ultra-liberal journalist whose name I've forgotten. Pat's response was along the lines of "I hate his politics but he's honest and I like him." This, coming from the guy who was reluctant to call Charles Colson a conservative (Buchanan later went on to write speeches for Ronald Reagan. In fact, quite a few members of Nixon's gang of thugs ended up pulling the strings for Ron). Buchanan's attitude sums up Washington politics in a nutshell for me. In a way, it's kind of sickening that the man responsible for the great speeches of Nixon and Reagan could actually end up fraternizing with the "enemy"; it makes one think that in the end these pigs are all just playing stupid games with our money, and that's true, but for some reason I'm still fascinated by it.

Take the whole Watergate situation. When this took place, I was 4 years old. Practically the only thing I can remember about being five was seeing the headline of the newspaper, "NIXON RESIGNS!". I didn't quite get it, and being five, it was never really explained to me in any way I could understand. I mean I knew he was the President and what not, and that he had quit his job, but I think I ended up concluding that he had gotten bored with it. The first president I ever paid any real attention to was Reagan. He was elected when I was 12 and served as president until I was 20. It was the first time I ever cared enough to pay attention to what was going on, and the first thing I noticed about Reagan and all the other politicians on Capitol Hill was that they never really answered any questions. I couldn't understand why there weren't any reporters standing in the White House press room saying, "Look, cut through the bullshit and talk like a normal person fer Chrissakes". I had read about Watergate and was still naive enough to believe that it had affected some real changes in politics. When the Iran-Contra story broke, I was convinced that the whole Reagan administration was going to end up in the slammer.

What I didn't realize was that Watergate, like punk rock, was a fluke. If the Washington Post hadn't had two ballsy, obnoxious, punk reporters out hustling every tiny lead they could get their hands on, nothing would have ever come of it. The successful prosecution of top Nixon aides was due in part to complete stupidity on the part of Nixon's cronies, but mostly to luck. When the Iran-Contra thing happened, the similarities to Watergate were downright creepy. Nixon's fall guy, John Dean refused to be a dupe. Ollie North didn't. Like Nixon, Reagan appointed his own people to investigate the matter. This time nobody bothered to investigate the investigators. I think a lot

of other things were different this time around. For one, the Republicans had been burned once by Watergate and I'm sure they were a lot more careful on this one. But politicians are always going to be getting their hands dirty. What disturbed me about Iran-Contra was that there wasno Woodward and Bernstein. The country was fresh out of young, annoying, nitpicking reporters. And in a pretty obvious way, that was the attitude of the whole country. Like Nixon, Reagan was extremely popular. The press was always easy on him and the public didn't seem to even want to think about the Iran-Contra affair in anything but ABC news terms. Nothing really became of Iran-Contra and I blame the press for a lot of it. I hate to say it, but I'd have to agree with most politicians views that the average American is pretty fucking ignorant, and doesn't care. In the case of Watergate two young reporters went out and followed up leads and made contacts and got the ball rolling. By the time Reagan took office, people had already forgotten, or were too busy buying cocaine and watching "Moonlighting," to notice the similarities. (A lot of it also had to do with the fact that with Reagan as president the people with money were enjoying a wonderful economy and they had no reason to complain about Reagan. Had rich folks been unhappy, Ron would've been pretty unhappy too.)

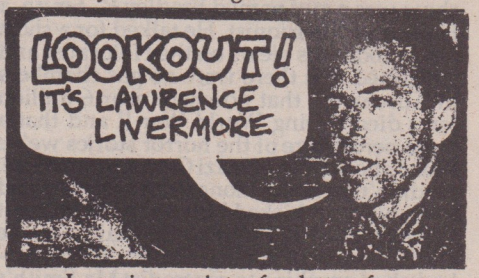
Onto other things. Has it been established whether a fetus is a living human being or not? I don't keep real up to date on these things. Anyway, if the fetus is legally alive, how is it a woman's right to do whatever she wants with it? And the man who helped her get pregnant, where are his rights? If you and a friend go in halvsies on a car, is the owner of the car determined by sex? And who pays the insurance? I digress. I know this is a sticky situation. I'm sure an abortion is a horrible thing to go through, and I'm sure it's not an easy decision to make. I just have a problem with the typical Pro-Choice arguments. Particularly this line about a woman having the right to do whatever she wants to with her body which is perfectly valid unless she's carrying a totally dependent human around inside her. Is it the adult son's right as a son to ice his drooling senile old mother because he can't take care of her and she kicks and screams when he tries to spoon her strained beets milkshake? Personally, I think abortion should be legal, but once again, that's not the point. I'm just wondering why the abortion issue has to be a battle for women's rights. With my pro-choice views sitting safely on my sleeve, I guarantee that no pro-choice group in the country would kick me out of their meetings (unless of course, I questioned anything), and I further guarantee that my right to have an opinion on the issue would sit quite nicely with them. On the other hand, if I was with a pro-life group, there are a hell of a lot of pro-choicers who would tell me I have no right to be anti-abortion because of my sex. Hmmmm, I'm sure that just sounds like sex discrimination. Look, like it or not, no woman in the world is going to get pregnant without the assistance of a male. True, men don't get pregnant and go through all the physical pain and strain and fucked up hormone shit that women do. It sounds terrible, and for the record, I strongly recommend staying away from pregnancy. But pregnancy happens, and regardless of what many pro-choicers seem to think, it still takes two to tango. If abortion is legal, the father has every right to be in in a decision concerning abortion and if you can't see that then you are SEXIST, my friend. One thing people never seem to grasp about discrimination is that it runs both ways. Because rich white men have ruled this country for so long, it seems that a lot of people think that white males not only have nothing to complain about, but CAN'T be discriminated against. Besides being untrue and ignorant, it's also indicative of that wacky left wing way of thinking which suggests that anything that resembles the oppressor (white and male) is BAD and unworthy of an opinion concerning issues which involve THE OPPRESSED. Apparently white males should be ashamed of what they are because certain white males are assholes. Well I hate to shit on your parade but equal means equal, it doesn't mean women run the show while white males "yes, dear" them to death for fear of being politically incorrect, which when it comes down to it, is really just the fear of not being able to get laid anymore. And as far as abortion or anything else goes, you're outta your friggin mind if you think I'm gonna be bullied into not voicing my opinion, not as long as I've got Rosy Palm and her five sisters.

Here's the problem that I have with political correctness: it doesn't mean anything. Words don't mean anything when it comes down to it, and while we might have a nice little non-racist, non-sexist music scene, the fact remains that minorities have little involvement. The reason for that is because instead of trying to figure out why things are the way they are and changing them, people play word games. Punk rockers are the biggest blowhards on the face of the earth; I've never known of any other social clique that talks so much and does so little. A big greasy turd to this "womyn" and "wimmin" bullshit. Do you waterheads think that by playing word games you're doing anything besides making yourself look like a moron?

While I agree that there are a lot of changes that have to made in the world, I think it should be in the way people deal with things, not words! Any changes that people make have to come from experience and their desire to do something about their fucked-upedness. The fact is that a lot of people are fucked up emotionally. Most people have ignorance pounded into their heads from the time they're born. Most people are told that they're shit their whole lives. It's not Suzy Slamdance's fault that during her whole life she was treated like a stupid asshole and made to think she was good for nothing but fucking. And if she really believes that, well that's not her fault either. But there has to come a point when you stop doing fucked up things and start deciding exactly who you are and what you want. A junkie might have been driven to junk by an uncaring mother and an absent father. So what? So now Mr. Junkie understands why he was driven to drugs, does it mean anything if he's still on junk? Maybe he'll decide that he's not going to fuck up his life with shit anymore just because of something that he had no control over. So he gets off junk and onto Methadone. That's the punk rock equivalent of going from being a brainless groupie to being a hairy feminist.

All these ridiculous political and social groups don't give a fuck about the individual. They'll identify with you and share in your anger, but what they're really concerned about is "THE CAUSE" and if you don't toe the party line, you won't cut it. You go from being a brainwashed fuckup to being a brainwashed fuckup with a political agenda. Left wing political groups are worse than right wing political groups because they prey on the oppressed. Blacks who are sick of white racism don't have many places to turn so when cumbags like Gus Savage tap into something they identify with, many blacks will end up riding shot gun with him on all of the other bullshit he pulls. Women who are sick of being treated like shit by men get involved in feminism and suddenly begin trying to change the English language just because it's easier to change words than to change attitudes. And I'll tell you one thing, I'm not likely to listen to somebody telling me I should clean my house when their own house is 2 inches thick with grime. If you're going to "be yourself," you have to deal with yourself and realize that what you think and feel is not any less valid just because it doesn't always fit into a political agenda. It is possible to be anti-abortion and pro-death penalty. It might be stupid, but that doesn't make it any less valid. The idea that you can be who you want and think what you want is quite basic and fundamental but I don't think many people get it.

It's Christmastime and while I know that true punks see Christmas as a bogus religious sham and a capitalist ploy, I still enjoy it. It's the one time of the year when I don't get treated like a criminal when I walk into a convenience store late at night. It's the one time of the year when people don't seem offended that I'm unshaven and smelly. And it's the only time of the year when I can see "It's a Wonderful Life" on TV 32 times a day for 2 weeks straight. Christamastime means food and free shit, and while it's true that many people will be happy to enlighten me that poor and homeless people will have shitty Christmases, I doubt that those same people are slopping chunky alphabet at the soup kitchen in June. Fair weather left wingers suck and I hope you atheists get dog turds in your stockings.



I am in receipt of a letter from one Gardner F. of San Francisco, who tells me that while he agrees with me that Green Day are rad (my choice of words, there; I don't think Mr. F. would ever be caught dead using the word "rad" unless he were trying to make fun of skate-punk teenagers), he doesn't understand how I can call Green Day songs "love songs."

Sez he: "'I saw the cute little girl in the library' is not about love. It's about high school infatuation - mall love. There's nothing wrong with writing songs about cute little alternative girls, but it doesn't really have much to do with love."

Well, Gardner, then perhaps you'd like to tell us what does? Is the love that 21 year-olds feel for each other at the anarchist cafe more real than the love that 16 year-olds feel in the high school cafeteria? Or do you need to be about 30 and live together for a few years and be expecting a kid before you

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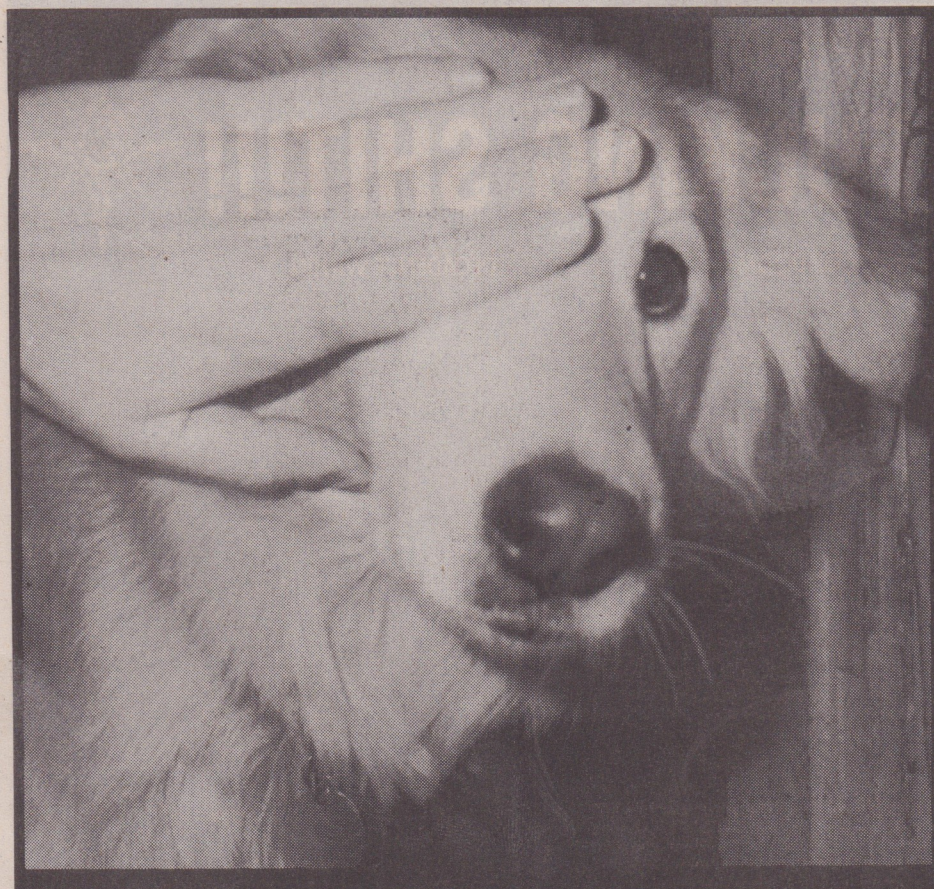

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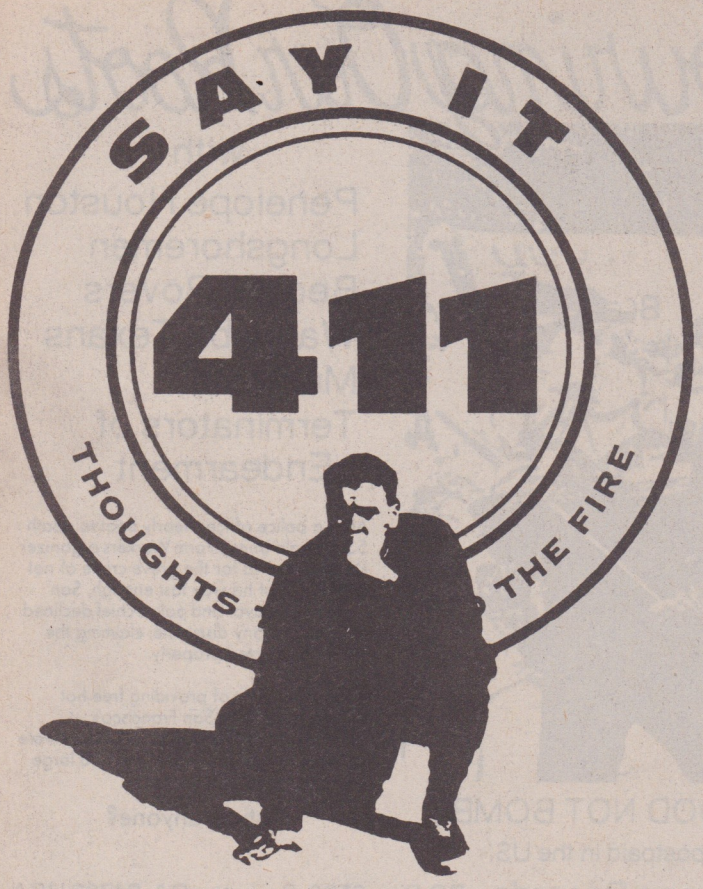

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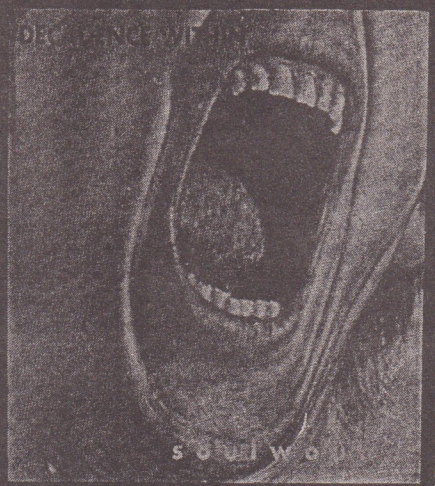

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really know what love is? What about the dude who tattooes his sweetheart's name on his scrotum, and then drinks himself to death in the gutter because she laughs at him? Is this love, or, as the astute Mr. Hendrix once wondered, confusion?

Presumably I should know something about this, being a generation or two removed from high school stuff. But I don't.

Trying to describe love is a lot like modern physics. You can talk about its properties and probabilities, but you can never get a grasp on what exactly it is; you might as well try to hold on to a beam of light. Beneath all the appearances, there's only more appearances.

So is it really even there? Is it just an idea some bored philosopher cooked up to fill up the empty spaces of a meaningless life, the way some witch doctor cooked up God and religion to extort wealth and power from the befuddled masses?

Well, I was thinking about it, and had one of those cosmic revelations that I still manage to have once in a while, even if it has been ten years since I quit taking LSD.

See, ever since Isaac Newton made up all that stuff about the law of gravity, scientists have been trying to figure out what gravity is. Almost everybody agrees that gravity exists and affects everything in the universe (I take that back; there are probably punk anarchists who refuse to be oppressed by such bourgeois concepts), but nobody can see or measure gravity. Only its effects.

It's the same with love. Everyone (except real punks, of course) is affected by it. In fact our whole lives, whether we want to admit it or not, are shaped around it. Yet love itself is invisible, so much so that people question all the time whether it exists at all.

So then I realized that love and gravity are the same thing. They're what holds the universe together, and at the same time what keeps it from collapsing in on itself. Just like with stars and planets, where a precisely balanced system of attraction and repulsion keeps everything revolving around everything else in a relatively stable state.

Like how often do planets crash into each other, or for that matter, fall apart? What, every billion years or so? I can live with that.

So that's where you'll say I'm full of shit of course; love as we know it is anything but stable. People go crashing into each other, imploding, exploding, and going down in flames pretty constantly. A longterm commitment is if you remember the name of the person you went to the show with last week.

I exaggerate, but only slightly. Not too many people stay together and live happily ever after. But don't go away; see, I have an explanation for that.

Anyone who's ever read many comic books probably noticed that the universe within in is a lot like the universe without. Like if you take a shrinking pill and get so tiny that you can go cruising in the space between the atoms, you'll see that it looks much the same as cruising in interstellar space. You know, the regular beams of light with objects revolving around them. And as long as you're way subatomic sized, things will seem pretty stable there, too.

But when you're back on earth in your normal size and you look at atoms (their effects, actually; they're another one of those things you can't really see) (unless you get hold of one of those incredible shrinking pills, in which case I hope you'll let me know, because I've got some serious stuff I need to do on the molecular level), you'll find that they're amazingly unstable. Atoms are constantly bouncing off each other, switching electrons, getting transmuted into different elements, and in general acting like hormone-ridden teenagers.

The result is that while the universe on a big scale stays more or less the same, the contents of it are constantly getting rearranged. While the earth has spent the last few billion years that I remember hanging around in that same old 93,000,000-miles-from-the-sun kind of scene, every atom and molecule that makes up the earth has probably been in and out of some kind of relationship with every other atom and molecule on earth. Nothing new under the sun, like the bible says. Except in a relative sense, like Einstein says.

But what does this have to do with the cute little girl in the library? Well, in addition to being an attractive quivering mass of alternative protoplasm, she's also made up of kajillions of atoms all vibrating their nuclei like pogo dancers in the pit. And depending on extremely mysterious forces that even Einstein didn't have a clue about, either her atoms are going to resonate with yours and you're going to float into each other's orbits, or one or both of you is going to say, "Yuck, what a geek!" and go sit at another table. Love or hate, gravity or anti-gravity, and since true absolutes don't exist, everything that happens takes place somewhere between those extremes.

But let's assume this is one of those happy Green Day songs, and you and the cute little girl hit it off. Pretty soon you're going to Gilman together every weekend, doing your homework together, getting hell fucked up together, climbing all over each other and trying to crawl inside each other's skin.

What else is happening here? It might not be completely obvious, but you're exchanging bits and pieces of yourselves. Anyone who's ever spent a lot of time with another person probably noticed how you pick up each other's habits, ways of thinking and talking and dressing. When people live together a long time, they sometims even start looking like each other.

What you're exchanging, of course, is ideas, and information, which is just ideas encoded into a material form. Energy and matter, as I find it necessary to remind you (and myself) every once in a while, are the same thing, and that also goes for ideas and reality. Which means that when you affect or allow yourself to be affected by another person, you're actually mingling and interchanging your substance.

Simply put: when you fall in love with Johnny or Susie, you're no longer your own self. Part of Johnny or Susie is now part of you, and vice versa.

Is this good? Most people, especially punk rock rebels against society, treasure their individuality. Who wants someone else's personality intruding into their own carefully defined reality?

Well, aside from that fact that we all started out from the same hunk of rock floating obliviously through space (making us all brothers and sisters on a very cellular level, and hell of incestuous, too, if you think about it), trading bits and pieces of consciousness with each other is the way we learn and grow and evolve.

But what's happening when you and the little girl in the library start getting bored with each other, and you find yourself spending more time looking at the girl (or boy) in the cafeteria. It could be you're just a slut, but it could also be that whatever needs or curiosities or neuroses that drew you together have been resolved, or at least balanced out. The information that had to be transmitted has been transmitted, and there's no more gravity holding you together. So you float apart, and sooner or later, together with someone else.

Most of the world's troubles, at least in the love department, come from people failing to reach this understanding at the same time. The little girl in the library may have decided that she's already absorbed everything you have to offer and filed it away in one corner of her left toenail, while you're convinced that all the secrets of the universe still lie waiting to be revealed behind her no longer loving eyes.

So you go jump off a bridge, or, if you're a little smarter, write a broken-hearted teenage love song that makes ten more girls (boys, dogs, whatever your trip is...) fall in love with you, and the whole process starts all over again. So fluffcore pop songs, far from being trivial, are actually furthering the evolution of the species (and from the messes we keep finding ourselves in, I'd say it could use all the evolution it can get).

So there you have it, the law of gravity and love made clear, so that's one less thing you have to worry about. I'd like to thank Gardner for furnishing us with the text for this month's discussion, and also for the porno slides, though I'm still waiting for him send along a projector so I can look at them.

On a couple of other matters: I had a copy of No Answers, the Santa Barbara straight edge punkzine, sitting on my desk when my brother came in. He looked at the cover, which has this long diatribe about how everyone who ever gets high on any drug is helping to murder Colombian peasants and inner city black youths, etc. etc...

"What's this crap?" he says, "Republican punk rock?"

See, my brother and I have both been hippies and punks, but while I ended up more on the punk side of things, he stayed more hippie-oriented. But while he's a pretty mellow, laid-back sort of guy, one thing he has absolutely no patience for is "the war on drugs," which as anyone who has given a shred of thought to it realizes is a war on intelligence and humanity.

No Answers enjoys a reputation as a thinking person's sort of punkzine. This was the first copy I'd actually seen, and while some of the contents did show some intelligence, that cover totally blew it. The editor might as well have written: "I am stupid and completely unable to think for myself so therefore I regurgitate mindless slogans and vast leaps of illogic that have been programmed into me by the corporate mass media and the right wing religious morons who run this country."

How many times must it be said: drugs are not the problem, drug laws are the problem. Use your fucking brain. Opium, coca, marijuana, magic mushrooms, all have been around for as long as human beings have been around, and out of those many thousands of years, they've been illegal for about 75 years (50 years in the case of marijuana). And when have about 90% of the "problems" caused by drugs taken place? Right, in the twentieth century, the only time in history

when drugs have been illegal. Duh, gee, I wonder if there's a connection...

Are there inner city crack gangs because something about cocaine makes normally intelligent people run around with Uzis killing everything in sight? Strange, isn't it, that South American peasants chewed coca leaves since forever and never had a single crack gang.

Until now, that is. And what's changed? What's changed is that now there are big bucks in cocaine, and as we well know, people will do almost anything for big bucks.

And why are there big bucks in cocaine? BECAUSE IT'S ILLEGAL, YOU MORON. The whole system of narcs and prisons and judges and laws is just an elaborate set of price supports that keeps the price of cocaine high enough so that the real gangsters, the ones who run the US government, can keep raking in the moolah. And every tight-assed religious pinhead, every self-righteous straight edge preacher, every demagogic Jesse Jackson-style politician who calls for more government repression of drugs, is playing right into the hands of the criminals. Every time a load of cocaine or pot is busted, the price goes higher, and every time the price goes higher, more people die. Sort of like Saudi Arabian oil, isn't it?

Which reminds me, Mr. No Answers, how come it's mainly drugs, alcohol, and cigarettes that have got you going? What about all the fat and pesticide-laden food that's foisted off on American consumers and kills more people of heart attacks and cancer every year than all the drug ODs in the history of the world? What about fossil fuels that we're all forced to use, what about the massive chemical pollution that we're forced to breathe in our air and drink in our water? At least I have a choice of whether I want to smoke a joint or not.

Speaking of joints, I've got nearly a quarter of a century of pot smoking behind me. Whether you agree with my views or not, I think you'd have to admit I have an adequately functioning brain. Without wanting to sound too arrogant, I could even say that it functions better than the brains of some non-pot smokers I've met.

My uncle argues that I could have been a lot smarter if I hadn't starting smoking pot, and I don't have any way of proving him wrong. Except to point out that as a teenager, before marijuana came to my neck of the woods, I was amazingly stupid. Not that bad in school, but stupid in the sense of being violent, self-destructive, insensitive.

I may still be dumb, but I don't think I'm stupid anymore. What, if anything, did pot (or acid) have to do with that? I don't know. What I do know is that during a time in my life when I was high as often as not, I managed to educate myself, both in and out of school, far beyond what anyone expected of me in my early years (reform school and/or the penitentiary was what my high school principal predicted).

Everyone's different, and I've seen people (including myself on occasion) totally veg out on pot. So if you decide to fire up a big hooter before you start your physics homework tonight, don't tell your parents that Lawrence Livermore told you to do it, or else the next thing I know they'll be dragging me into court like Ozzie for brainwashing the young (his defense, and I think it worked: people who listen to my records have no brains, so how could I be guilty?).

But if you've gotten this far, you must at least know how to read, which puts you ahead of a large majority of Americans (I'm not joking. I wish I was). Which means you've got a brain. Which means you can use it, and make moral decisions for yourself. You don't need the government, or your parents, or Ray of Today or Mr. No Answers to tell you what or how to think. And I sure hope you're not relying on me.

One last item: this business about the Dwarves (and to a lesser extent, Poison Idea) being on the cover of MRR. People have been complaining to me, asking why I write for a magazine that glorifies stupidity and sexism.

Though this may come as a shock to you, the movers and shakers at MRR don't call me up and ask for my approval of what goes on the cover, or anywhere else in the magazine. And between my school and my work, I don't find much time to run over to Frisco and check out what they're planning to do, not that it would make much difference if I did.

The fact is, a lot of people at MRR like the Dwarves and Poison Idea. I don't. I especially don't understand why a magazine that advertises itself as anti-sexist gives play to a band that calls its record "Blood, Guts, and Pussy" and puts a picture of a naked, blood-spattered girl on its album cover.

Maybe I'm a prude, but I don't use the word "pussy" in my normal conversation, any more than I use the word "nigger." Which leads me to wonder, what would people think of an album called "Blood, Guts, and Dead Niggers" that instead of a blood-spattered girl, featured a lynching victim dangling on the cover? Hey, we could be really rad and write "The Dwarves" in blood across his back. Hey, I bet that'd offend some people. So that would make it real punk rock, wouldn't it?

I guess that's where I have a problem, with this idea that just being obnoxious or offensive or dangerous makes something "punk." Well, I think most people would agree that George Bush is obnoxious, offensive, and hell of dangerous. So why isn't he on the cover of Maximum Rocknroll?

Punk in its original incarnation was offensive because it clashed so violently with the prevailing esthetic, a kind of smarmy, pseudo-good vibes, fundamentally hypocritical, rotting residue of the 60s.

But today mainstream society is more harsh and obnoxious than any punk band could ever be. I can't walk out my door without seeing enough ugliness and cruelty and blind, unreasoning hatred to make me scream and cry and wonder how I was ever born into a universe of such unrelenting pain.

The result is that when I raise my voice to sing, or to put words on paper, I don't want to add to the cacophony, or even reflect it. I want to put forth something that to me at least rings more beautiful and true. Some of you might argue that ugliness and pain are the reality that we have to deal with. I say that reality is only a point of reference, a starting point at that. "He not busy being born is busy dying" — Bob Dylan said that. If you don't like the reality you're living in, go out and create a better one. I said that.

When my best friend and I got stuffed into a garbage can on my 17th Birthday, something had already gone wrong. It wasn't that we were physically odd, despite our acne and heavy coating of orange Charlie cover—up makeup. We were in a highschool full of almost blind Afro—American albinos, victims of yet another example of American prenatal care gone chemicaly awry. We were from some other social tribe, and had to be punished. We understood. We left.

Since we didn't have anywhere to go just yet, we spent our time practicing survival tactics and busily absorbing all the counter culture we could get our little hands on: We watched an unclear Grateful Dead documentary over and over, listened to Blondie, the New York Dolls, and Lou Reed, and armed ourselves with primitive weoponry: knives, a bullwhip, and a squirt container of formaldehyde.

Most important, we read magazines. Although I'd never met anything like Lou Reed or the Ramones, Lester Bangs made them mysterious heroes in CREEM magazine, and the Sex Pistols didn't look like they had a great time in high school either. KISS didn't excite me as much, but if I'd been 10 or 11 they would have seemed sexier: a confident lunchbox come to life. I know a few too many 23 year—olds with transvestite boyfriends to doubt it for a minute.

I quickly scribbled ANARCHY on a T—Shirt, smeared blotchy dye on my head, and went out looking for the people in the magazines. I found them, mostly a bunch of other people who'd been reading the same press, and nothing was ever as awful again. It was the peer group my mother had promised me I would have someday, if I just held out.

In a last ditch effort to matriculate, I wrote two articles for my highschool paper. Mr. Parker discussed drug use on campus and I made him sound giggly and stupid, though I'd been beaming crazily at him during the interview. For the second article I interviewed a band called CRIME, gangster types in full police uniform. I squirmed with pleasure to even be in a dark sleazy nightclub. I asked them how large their knees were and when their album was comlng out. The third interview was with Debbie Harry, so beautiful she was as much of a freak as Mr. Parker or CRIME. "Have you ever had Trench Mouth?" I asked her.

The jockish editor ripped up the rough draft of my third article, and as a result, I had to drop out of school and spend all my time trying to get into that mood I'd only seen in magzines and heard an records. Berkeley High's Yellow Jacket was obviously not a periodical for my kind of people.

I met the cranky, violent, editor of "Punk Globe" in a nightclub bathroom. Gin-

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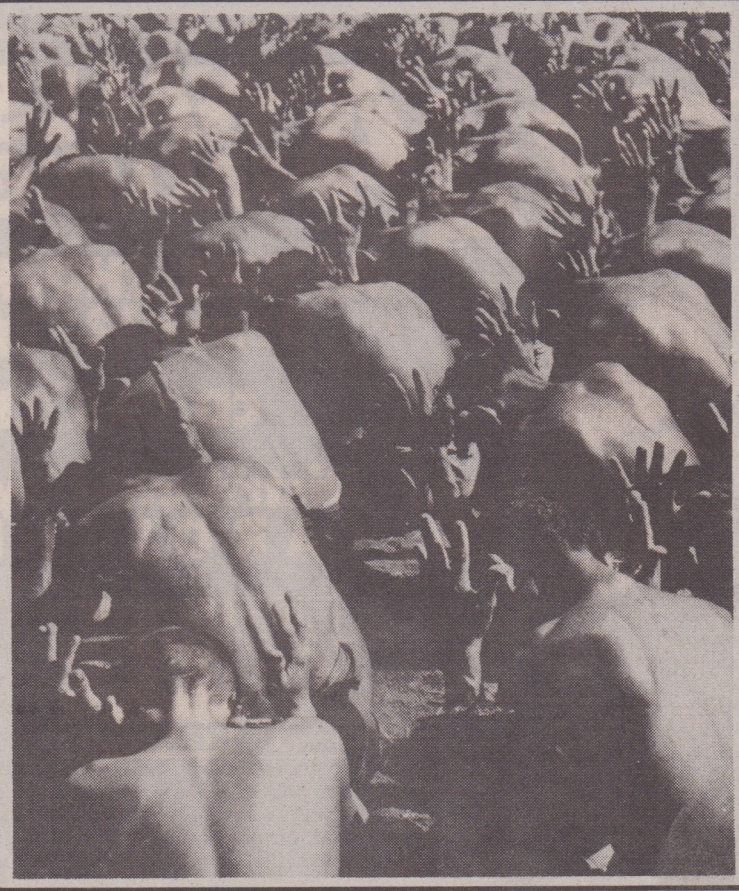

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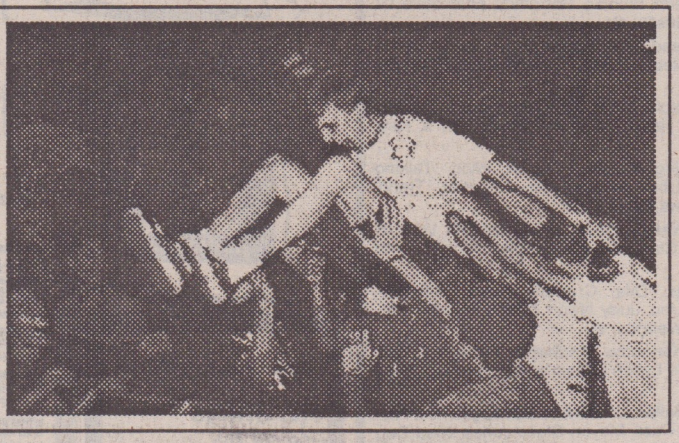

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ger was a snarling transvestite in hot pants who I needed right away. We became friends after I sang to her in the middle of the aisle of Thrifttown, and my third published article appeared in Punk Globe. I typed a list of the ten most hated women on television, Linda Lavin, Bonnie Franklin, Joyce DeWitt, as well as Eric Estrada, star of the police show C.H.I.P.S. I pretended it was signed by a committee which included his ex—wife, Joyce Estrada. It had a thrilling and immediate result reaffirming my faith in the magazine world.

Ginger and I read the National Enquirer faithfully, and we knew everything that the divorcing Estradas were doing, it was a tabloid war that got bloodier every week. Joyce said Eric tried to run her over in the driveway, and forced her to watch him preform homosexual acts with members of The Dukes Of Hazard. Eric Estrada said that she was just a "Penny Pinching Jew from New Jersey" who pretended to be an heiress. She said that all her expensive possessions were just in storage, and would have a girlfriend call and pretend to be royalty phoning her. He had apparently been conned for awhile, and had even bought her a Mercedes with an "ILUVJOYCE" license plate.

Just when it seemed like the battle had gone cold, a fight between two bested hustlers, Joyce called a press conference and sat behind a shatter proof pane of glass with a bullet proof vest on, claiming to be in fear for her life in front of a rapt group of hack reporters. She referred to Eric Estrada as not just a potential assasin but a "Puerto Rican" who'd even hustled the cap job on his teeth!

A punk kid in L.A. who hated his neighbor Eric Estradla for harrassing his dog stuck Punk Globe in his mailbox, and the enraged TV Star called up Ginger threatening to sue for libel, demanding to see a copy of Joyce's signature. For a moment Punk Globe, circulation 200, was linked with the same tabloid war I'd been breathlessly following. Nowadays, they'd call that empowerment.

My next magazine experience, EGO, wasn't really as fun. The Beatnik I lived with kindly called me the "associate editor," but really I just wrote a gossip column cribbed from press releases, and tried to start a feature called "Transvestite of The Month." a hopeful TV in L.A. started corresponding with me, thinking I was a transvestite too. I did photograph like one. He sent me pictures of himself in drag at Valentino's grave and information about his other, male, life as a highly successful club D.J. I felt he was lying and had only D.J.'d once if at all. When I moved out the editor quickly killed my columns, and I didn't write for a magazine again until I moved to New York.

I stumbled onto a hack erotica circuit here, and found that when a tape recorder was running my instinct was to say anything dramatic that would make good magazine copy. Quotes were my truth: my dream was to marry a game show host, I slept with people for eggrolls, made men eat from cat food bowls, skinheads didn't interest me that much—I jabbered on and on and ended up in ADAM, VELVET, and PENTHOUSE HOTTALK, as well as Al Goldstein's cable show, MIDNIGHT BLUE. Subtle East Coasters cringed as I proudly showed them my news clippings, which also featured color photos of me eating a Ken Doll. In New York, I learned that it's better to write for magazines than to be in them.

I then ran a series of shows called "Smut Fests" where I mixed erotica writers and dancers with straighter poets. I was fast on my way to becoming a slogan, I discovered by way of the Village Voice. I didn't like becoming the "Queen Of Smut" anymore than Rob Camiletti, Cher's ex, probably liked being "The Bagel Boy" for a solid year, because of a service job he'd once had. My friend Annie Sprinkle has a permanent magazine life as a "Porn Star" no matter what she does or says.

I refuse to believe that these lifetime labels are a kind of tabloid justice, or we would all be reduced to sneering on the sidelines passively as other fools rush in. People shouldn't have to limit what they do in fear that one thing will stick as an irrevocable label. Sloganeering is not only potentially dangerous, it's dull, clumsy producting. "PORN STAR does a play with YOUR tax $$$$!" appeared not just in the National Enquirer but in my favorite New York monthly as well. I expect more from the periodicals that brought me Lester Bangs, Punk Globe, and Joyce Estrada. I m sure that the friend who got stuffed in the garbage can with me, Remix Von Popstitute Jr., feels the sameway.

NEWS SECTION NEWS- Maximum Rock N Roll has always relied upon its readers to contribute articles and reviews for the content of the magazine. Two years ago, when the mag expanded its format, the need for such contributions doubled as a whole range of new sections were added. One section that never quite got off the ground, however, was the news section.

At first, M.R.R. got a lot of newspaper clippings and a few on-the-spot reporting articles, but as time passed by these contributions sputtered off. Now, the magazine is attempting to reorganize a bit and re-invigorate the news section. What we're looking for is some well researched, in-depth articles on political, social, and economic happenings around the world. Some helpful prerequisites for contributors would be access to a good library, the ability to do research, citing of sources, and a good writing style. Examples of the kinds of articles needed can be found in the last six months of the magazine. M.R.R. would also like to see some first-hand reporting on events going on in your city or country that would be of interest to the rest of our readers.

Anyone interested in helping, please write to M.R.R. News c/o Joel Wing. Please include examples of your work or ideas on articles you would like to do, plus your address and/or phone number, so we can discuss further how we'd like to go about expanding the news section. Thanks!

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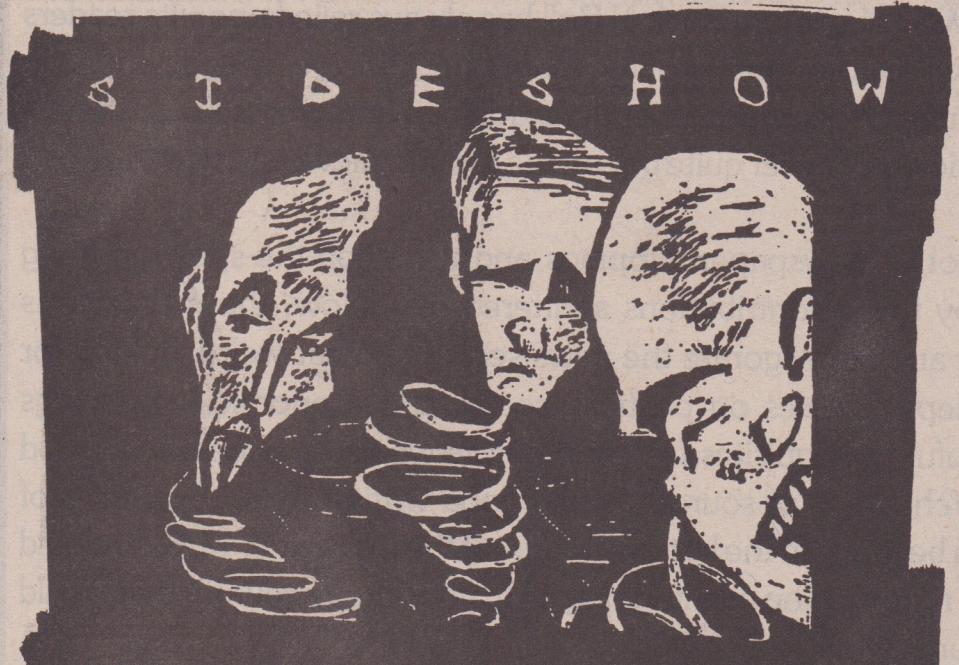

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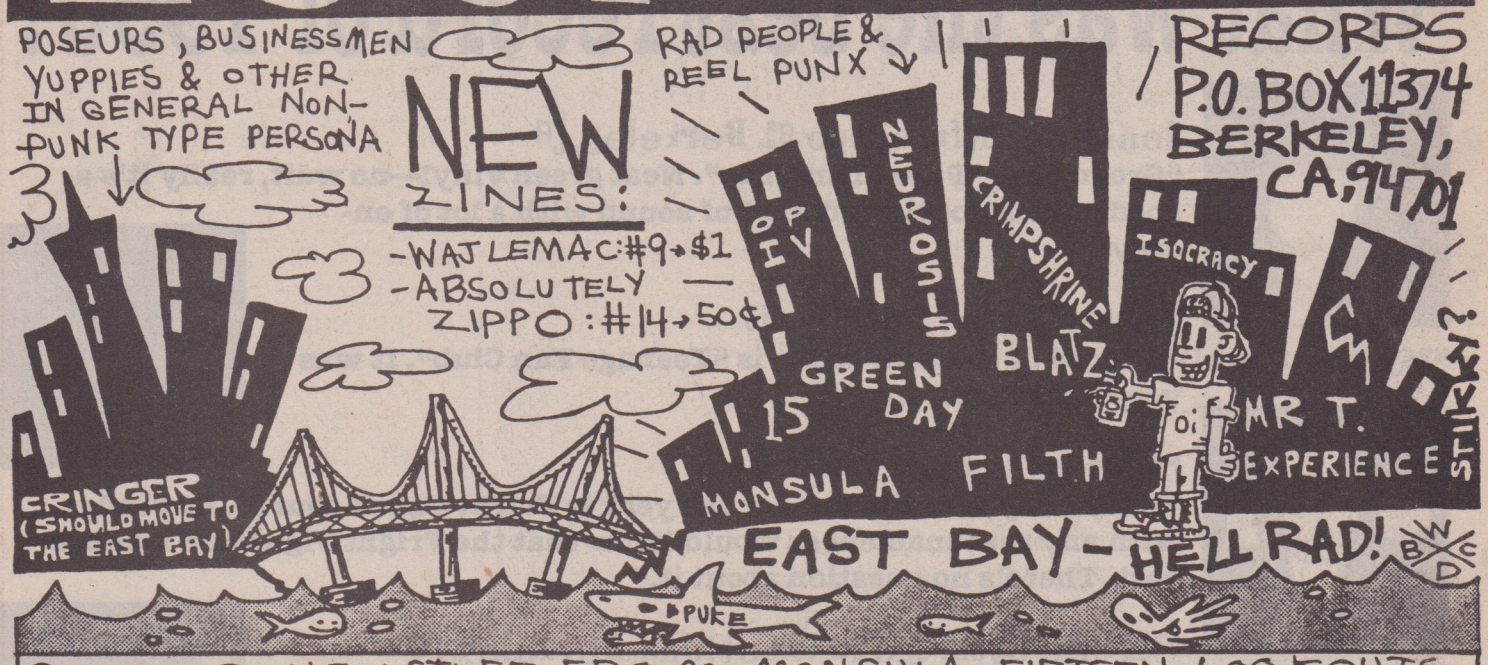

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WHATS THE SCOOP ?

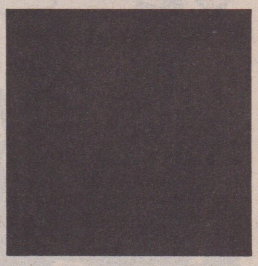
By Heather Choy

This month's question:

What was the best record of 1990?

Jennifer Kaufman, age 23, Berkeley, CA

"Green Day, "Paper Lanterns". Neat green vinyl—no wait, really it's a good, strong local band kind of sound with a lot of energy."



Anaconda, age?, KALX radio

"My very favorite record of the year so far is "Teenage Fan Club". It was very very different."

Malcolm Campbell

"I think my favorite one for the year is Frightwig, of course. Anybody with any reasonableness would know that the Frightwig album was the best. There's no question about it."

Marshall Stax, age 30 Something, Berkeley, CA

"My favorite albums of 1990 are the Green Day album, of course, the Neurosis album, The Bird's boxed set that just came out."

Al Sobrante, age 21, Arcata/El Sobrante, CA

"Brent's T.V.'s "Lumber Jack Days", that is by far the best record ever released, EVER!! They're the best band in the world. We're not talking about AOR, Mr. T Experience, or any other major label band, but Brents T.V."

Jenxyz, age 20, Napa, CA

"I think the best records ever made in the whole entire world are all the They Might Be Giants records. That's all I have to say."

Cheetohead, 23

"I still don't remember" Best release of 1990 is the Resist 7". Buy it! Those guys are great! They fed me when I was in Portland .

Jesse Luscious, 20, Philadelpha

"Either the new L7 or the new Dwarves or anything Filth has ever done.Especially Filth, cuz Filth is punk."

Dana, 19, Hayward, CA

"There's the Libido boyz/Inspector 12 split 7", The Cows Efferent & Impudent Snobs, and the Filth and Blatz 7"s. I like the Libido boyz 7" because they're great and anything they do I'11 like . The Cows are great because it ' s really cool, it ' s really weird, it's really happening . And Blatz because Blatz sux . And Filth because Filth are cool."

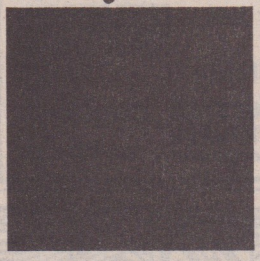
WHATS THE SCOOP ?

Tony, 17, Santa Rosa, CA
"Puke Slaughter "Killing Everyone" cuz it has a hardcore beat and it's really original."

Dawn, 21, Berkeley, CA
"A good one is the Annihilation demo with their new guitar ist Ray, it's mostly instrumentals. It's pretty heavy and Jeff doesn't sing on it that much."

Fraggle, 23, W. Oakland, CA
""LA Power", that compliation on Flipside, because I'm an old fart and there's a lot of old fart Southern CA bands on there so that's my favorite. Bad Religion are a bunch of fucking backstabbing little pieces of turds but, shh, I won't say nothing."

Craig Bishop, 31, Oakland, CA
"Caroliner Rainbow's "I'm Armed with Quarts of Blood" LP, unquestionably. It's the aural equivalent of big greasy cockroaches eating corn chips out of your ears. Wouldn't you pay 8 bucks to hear that? Iknow I would."

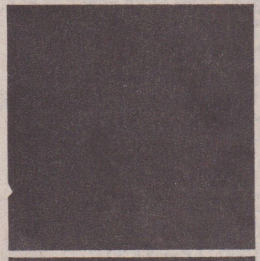


Cat, 24, Oakland, CA
"L7-Smell the Magic. It's just plain down and dirty, rocking, thrusting, blazing, tearing sounds."

Lady J, 27, Oakland, CA
"My favorite release is a demo tape by the Liquidators, because I like their sound mon!"

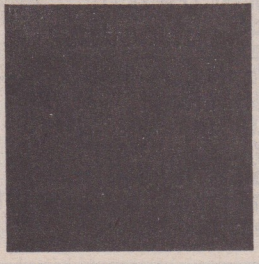
David Brown, 21, Oakland, CA
"The best Album of 1990 is Consumer Revolt by Cop Shoot Cop, because it rocks man!"

Mike Spears, 25, Berkeley, CA
"Green Day, one of the better releases this year. I like the stuff. I'm going to go with Green Day because it moves you baby."



Michele, 21, Oakland, CA
"The best record of 1990 is Thee Headcoats LP. I like it!"

Dana, 19, Berkeley, CA
"For album I'd have to say it's Wig's Lying WIth You and my favorite single is the Unsane Subpop singles 7". It's totally such the best single, even if no one else thinks so."



David, 21, Danville, CA
"Best 7" would be both Lunachicks 7"s or Beat Happening or Vagrants. And best LP would be either Lush or Jawbreaker. In 5 minutes, I'll probably come up with something totally different, but right now those will do."

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THE BEHIND THE NEWS ROUND-UP FOR.....JANUARY, 1991

MRR NEWS

GERMAN POLICE RIOT

See Page 4

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

IS THE U.S. COVERTLY SUPPLYING CHINA WITH MILITARY HARDWARE? BUSH ADMINISTRATION SENDS MILITARY TECHNOLOGY THROUGH ISRAEL DESPITE BAN

By Joel Wing

The decision by the Chinese government to massacre hundreds of workers and students in and around Tiananmen Square in June 1989 brought widespread condemnation from around the world. The United States was one of the first countries to respond to the June events and imposed a number of punitive sanctions upon China. One such measure was a suspension of U.S. military sales to the Chinese government. Since this announcement was made in June 1989, there have been various reports of the Bush Administration breaking its own ban. The latest such report points towards the U.S. using Israel as its proxy to covertly supply China with high-technology military hardware in an attempt to outflank Congressional criticism.

On June 6, 1989 after Congressional pressure to end military aid to China, the Bush administration announced that it would suspend all U.S. military sales to China and bar visits between U.S. and Chinese military leaders. The halt affected $600 million in arms ordered by China from the U.S. This included $502 million in

Continued Page 2 Col 1

Did The U.S. Provoke Iraq's Invasion?

By Joel Wing

Iraq's decision to invade Kuwait on August 2, 1990 was driven by President Saddam Hussein's firm belief that the kingdom was destabilizing his economy. In the months leading up to the invasion, however, Kuwait was desperately trying to come to terms with President Hussein in an attempt to appease him. Recent reports suggest that the United States knew of both Kuwait's overtures towards Iraq and the impending Iraqi invasion. The stories suggest that the United States intentionally prodded Kuwait to reject an accord with Baghdad, knowing full well that Iraq planned to invade if discussions failed. If these accounts are to be believed, then the United States knowingly provoked Iraq's invasion of Kuwait.

In the middle of 1989, a rift emerged in the relationship between Iraq and Kuwait. Kuwait was consistently breaking its OPEC quotas, thus forcing down the price of oil. In the first eight months of 1990, for example, Kuwait pumped 500,000 barrels over its OPEC limit. This action reduced the price of petroleum from $20.50 a barrel in January to $13.60 in June. (Lisa Beyer, "The Crude Enforcer; Iraq's leader calls out the troops to frighten his neighbors into curbing their petroleum output; his tactic will raise oil prices - but for how long?" Time, 8/6/90) Kuwait followed this policy at the behest of the United States, which demanded cheap oil for the industrialized nations. Additionally Kuwait's wanted to keep oil prices down so as to deter countries from seeking alternative energy sources. (Dilip Hiro, "The Shaky Sheikdoms; Uneasy Lie the Oil Kings' Heads," The Nation, 9/17/90; Beyer, Time, 8/6/90)

Iraq was severely affected by Kuwait's overproduction policy. After the Iran-Iraq war, Baghdad was in desperate need of funds to service its $80 billion war debt, rebuild the country, and finance President Saddam Hussein's aspirations of regional military hegemony. Kuwait's forcing down of the price of petroleum deprived Iraq of the necessary capital to achieve these goals. As Iraq claimed, every $1 drop in the price of oil cost the country $1 billion a year in lost revenue. (Geraldine Brooks, "Hussein Threatens Use of Force to Hold Oil-Output Quotas," Wall St. Journal, 7/18/90; Beyer, Time, 8/6/90)

At first, President Hussein tried to negotiate with the Emir of Kuwait to alleviate the dispute developing between the two countries. Beginning at the May, 1989 Arab summit, Iraq tried to convince Kuwait to abide by OPEC limits, and thus, raise the price of oil. Kuwait, however, ignored these overtures and continued with its overproduction program. (Brooks, Wall St. Journal, 7/18/90; Alexander Cockburn, "Beat The Devil" The Nation, 8/27-9/3/90) Having failed at dialogue, President Hussein moved to outright threats to force Kuwait to come to terms.

Charging that Kuwait was carrying out "economic warfare" against Iraq, President Hussein began making a series of intimidating gestures towards Kuwait in early 1990. These moves included a vow to retaliate against Kuwait for continuing with its overproduction policy and a series of harsh letters to the Emir of Kuwait demanding that he reduce his oil output. (Brooks, Wall St. Journal, 7/18/90) As President Hussein's rhetoric intensified, the Emir of Kuwait felt increasingly threatened and decided to re-commence discussions with Iraq. Kuwait's decision, however, was fiercely opposed by the United States.

Since 1988, the U.S. had been against any move by Iraq to gain hegemony over the Middle East. The Bush administration felt that if President Hussein emerged as a regional power he would pose a threat to America's own domination over the area. (Michael T. Klare, "The U.S. Military Faces South; Defense Policy In The 90s," The Nation, 6/18/90; Donald Neff, "Nervousness In Washington," Middle East Report, 8/3/90) Kuwait's re-opening of negotiations was considered a threat to this policy. If the Emir gave into Iraq's demands, President Hussein would have a dominant position within OPEC and would be able to threaten his neighbors in the future. In an attempt to block Iraq, the United States began applying strong pressure upon Kuwait to break off dialogue with Baghdad. (Intelligence Newsletter, "Kuwait: Deadly Intelligence Game," 8/29/90)

The U.S.'s efforts proved effective as Kuwait became increasingly obstinate during negotiations. This U.S.-inspired intransigence led President Hussein to decide to invade Kuwait if talks failed. The Bush administration became aware of this decision on July 29, 1990 when the CIA detected the Iraqi military taking up offensive positions. Even with this knowledge at hand, the United States continued with its policy of hampering negotiations between Iraq and Kuwait. (Intelligence Newsletter, 8/29/90)

An Iraqi invasion would provide the justification needed by the United States to eliminate Iraq as a regional and military power, and thus ensure American

SHEIK JABER OF KUWAIT

hegemony over the Middle East. On July 31, 1990, this plan came to fruition as Kuwait abruptly broke of meetings with Iraq. Two days later Iraq invaded, and on August 6, 1990, President Bush sent in American troops to Saudi Arabia, ordered the CIA to destabilize the Iraqi government and secured international sanctions meant to "strangle" Iraq's economy. (Intelligence Newsletter, 8/29/90; David Hoffman and Dan Balz, "Bush vows invasion to be reversed," Oakland Tribune, 8/6/90; Gerald F. Seib and Walter S. Mossberg, "Taking a Stand; U.S. Orders Forces to Arabia and Turkey To Block the Iraqis," Wall St. Journal, 8/8/90; Robin Wright, "Border plan will squeeze Iraq," Oakland Tribune, 8/14/90)

In an attempt to maintain American power, the Bush administration moved to eliminate Iraq as a possible rival to the U.S. in the Middle East. This policy led the Bush administration to block an accord between Kuwait and President Hussein that would have increased Iraq's influence over its neighbors. The U.S. knew full well that a breakdown in negotiations would result in Iraq invading Kuwait, yet continued with its policy. The result was Iraq's invasion on August 2, 1990, which provided the necessary justification for the U.S. to take military action against Iraq. Thus, in America's desire to remain the dominant world power, it provoked one act of aggression to justify another.

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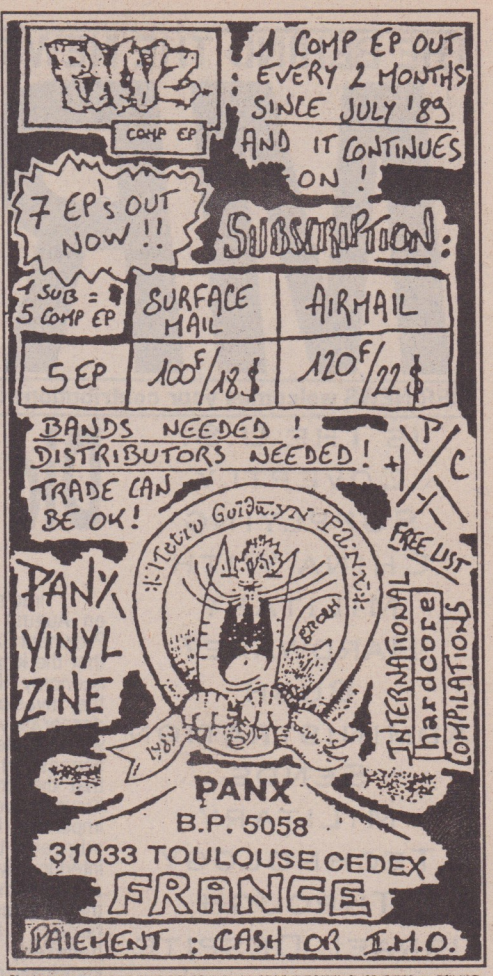

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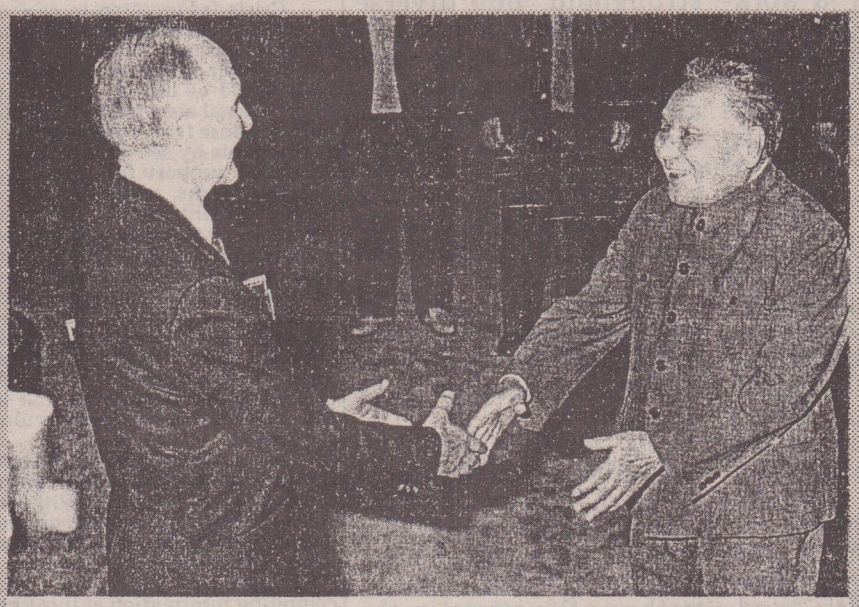
CHINA from Pg 1 Col 1

electronics equipment to upgrade China's F-8 fighter jets, an $8.5 million sale of four Mark 46 anti-submarine torpedoes, and the delivery of two ground-based artillery-locating radar sets built by Hughes Aircraft. (Bee News Service, "Congress left and right push to cut military aid to China," Sacramento Bee, 6/5/89; James Gerstenzang, "President slaps moratorium on U.S. military sales to China," Oakland Tribune, 6/6/89) By August, however, the Bush administration had decided that these sanctions should be waived in order to preserve relations between the two countries. In that month the White House allowed the export of four 747-200 jets; in September it waived restrictions on the delivery of the two Hughes Aircraft radar sets; in October a 747 airliner was delivered to China; and it was reported in the Washington Post that Chinese military officers, engineers and technicians had been allowed to return to the United States to work out the final details of the $502 million project to upgrade China's F-8 fighter jets. Thus, within only two months of the Tiananmen Square massacre, the U.S. had dropped its military sanctions against the Beijing government in all but name. As one Asian diplomat who monitors U.S. arms sales to China noted, the U.S. ban on military sales, "[Hadn't] done a thing really. Virtually all of the military equipment they [U.S. officials] wanted to sell had either already gone or won't be ready for several years. And they will grant special exceptions for the rest." (Oakland Tribune, "Phony Sanctions," 12/20/89; Jim Mann, "White House seeking to ease sanctions against China," Oakland Tribune, 9/5/89)

The mildness of U.S. military sanctions upon China was met with widespread disapproval within the United States Congress. All along, Congress had been pressuring the Bush administration to impose comprehensive sanctions against China for the Tiananmen Square massacre and the subsequent crackdown on dissent within the country. While feeling the sting of criticism, the Administration was able to effectively subdue this agitation by Congress. (Michael Shanahan, "Sanctions on China advance; House OKs measure Bush team opposes," Sacramento Bee, 6/30/89) Congressional pressure, however, did appear to have the effect of forcing President Bush to pursue his policy of maintaining military contacts with China through covert means. The crux of this effort appears to be the supplying of China with military hardware through the U.S.'s long time proxy, Israel.



Strongman Deng Xiaoping greeting presidential envoy Scowcroft

Israel and China do not have diplomatic relations with each other, but for the past decade the two governments have had a quiet military friendship. The relationship began in 1979 when the Israeli intelligence service, the Mossad, sent a delegation to China with an offer of supplying the Beijing government with military technology. (Jeffrey T. Richelson, Foreign Intelligence Organizations, 1988, p.203) These contacts have been maintained on a low level since then, but it was only recently reported that Israel had become China's number one military supplier since the crackdown in Tiananmen Square. (Los Angeles Times, "Israel Reported to Be China's Source of Arms Technology," S.F. Chronicle, 6/13/90) The emergence of Israel as China's main source of arms technology at the same time that the Bush administration was placed under pressure from Congress to enact stronger sanctions against China would appear to point to Israel acting as the U.S.'s proxy to supply the Beijing government at a time when open U.S.-Chinese military liaison is impossible. Israel has played this role before when U.S. support of regimes has been restrained due either to public outcry or Congressional bans.

For example, during the 1960's, Israel was used by the United States to penetrate the governments of the newly independent states of Africa. Today, Israel is used by the U.S. to supply arms to a variety of African governments that could not openly accept such goods from America. In Latin America, Israel supplied arms to dictatorships at the behest of the Carter and Reagan administrations during a period when aid to these governments was suspended due to their human rights abuses. As Israeli Economic Coordination Minister Ya'acov Meridor said in reference to Israel's military sales to Central America, "Israel coveted the job of top Washington proxy." (Noam Chomsky, Towards A New Cold War, 1982, p.315; Noam Chomsky, Turning The Tide, 1985, pp.34-35; George Black, "Guatemala on the World Stage," NACLA Report on the Americas, March/April 1983, pp.43-44) These past uses of Israel as the U.S.'s proxy only add to the argument that Israel's military support of China is at the behest of the Bush administration. If Israel is acting in this capacity, it can be explained in terms of the importance the U.S. holds China, and Bush's *realpolitik* foreign policy.

The term *realpolitik* became part of U.S. foreign relations during the Nixon Administration under Secretary of State Henry Kissinger. *Realpolitik* is loosely translated to mean the subordination of foreign policy issues to the preservation of U.S. power. In terms of China, this has meant sustaining relations in order to maintain the country as a counterbalance to the Soviet Union in Asia. This role is played by China by providing listening posts for U.S. intelligence agencies to monitor the Soviet Union. China's long border with the U.S.S.R. keeps the attention of several thousand Soviet troops stationed there, and the People's Republic of China's support of various pro-U.S. rebel organizations in the region. (Perry L. Wood, "The Future of US-China Relations," Christian Science Monitor, 2/27/90) The maintenance of China as a tool of U.S. foreign policy in Asia, then, has been the underlying force behind the Bush Administration's policy, and can explain the possible use of Israel as a proxy to supply China.

The subordination of concerns over human rights to the maintenance of U.S. power in Asia was the response the Bush administration had to the Tiananmen Square massacre. The subsequent imposition of meaningless sanctions against China was meant to mislead the Congress and public as to the government's true intentions. What the Administration was not prepared for was the sustained pressure of the Congress to do more in the face of the Chinese crackdown. In response, the White House has apparently turned to its long-time proxy, Israel, to preserve the U.S.-Chinese relationship by covertly supplying Beijing with military technology that could not be done openly.

Despite these overtures, however, the communist government has not changed its repressive policies in any serious manner so as to alleviate Congressional demands. Thus, as long as the Bush administration continues to follow a fifteen year old policy towards China, and the Beijing government does not relax its controls over the country, the U.S. will be forced to continue with its under the table dealings with China and mislead the public as to its true actions.

SQUATTERS UPDATE

In the last five years, the Lower East Side of N.Y.C. has witnessed the growth of a squatter's movement from the rubble of abandoned buildings that had been left rotting for over 10 years. This purposeful neglect and abandonment was direct result of urban renewal programs put in effect after the inner city uprisings of the 1960's. Called Spatial Deconcentration, the plan was created to drive out and divide poor residents in order to prevent further rebellions and immobilize political activity. Not only did this provide their desired oppression of the poor, but set up new opportunities for profit. Gentrification, the "upgrading" of neighborhoods to suit a wealthier class, at the risk of families, culture and homes, set in.

While hundreds of apartments lay empty in despair, hundreds of womyn, children and men lay in the streets, parks, and subways, homeless. Official housing groups have been working with the city and developers to keep buildings abandoned and lots vacant, they have driven up rents by restricting the amount of housing on the market. The poor have been forced out of their homes through rising rents, illegal evictions, authority encouraged drugs and violence and condo — conversions. The systems solution to their products is shelters where disease (such as AIDS and T.B.) and violence are rampant. Their schemes add up to eliminating poverty by killing the poor. Block after block of abandoned buildings expose the lie that there is a lack of housing for the poor. We are being denied housing because we can't and will not pay luxurious rents or buy unsold condos.

10% of the population owns 95% of the property in NY... their interests far exceed that of community needs, theirs is only greed. We put the right to live justly above the right of so-called ownership. Through squatting we have created housing for ourselves and our community. We have built homes out of shambles with our own hands, empowered ourselves with self-determination, and waged militant battles against authorities and police, in defense of our rights, to create a workable alternative to homelessness and state oppression.

The Lower East Side squatters are now being faced with the threat of mass evictions from our squatted homes in a desperate move by the state to crush a community of resistance during these times of political upheaval and deepening economic crisis. The Lower East Side Coalition Housing and Development and the Lower East Side Mutual Housing Association, along with several other developers under the L.I.S.C./Enterprise Foundation Program, have joined hands with bands and private corporations in plans to take over properties including at least nine fully occupied squats under the guise of "low income housing development." In one proposal, 60% of this housing would go to those of an income of $11,000 a year. This income range does not even cover those of minimum wage income, many single mothers and a large portion of the black and Hispanic community of that area. The other 40% of housing will be for those of the income range of $21,750 to $48,000 a year. Developers claim that the higher income housing will subsidize (help cover cost of) lower income housing. Squats are 100% low income and poverty housing that require no subsidizing whatsoever. It is obvious, at this point, that their concern does not lay with providing housing for the homeless, for all plans involving this so called "low income housing" give developers the right to sell these properties at full market value after 17 years (leaving tenants homeless). Eventually there will be no housing whatsoever for the lower class masses in NYC and with it will also disappear a major political stronghold, our diverse cultures and our community. A profit is to be made by taking power over the actions of the people rather than the people acting our of self-empowerment and self-determination. The developers plan to destroy the squatters to accomplish this.

Approximately 400 adults and children could be evicted from their homes from the actions of these developers.

At this time the housing authorities (HPD) have claimed "site control" of nine squats (a major portion of the squatter community). They will not stop at these. Squatters in the Bronx, Harlem and others are also under grave threat. As they prepare to evict us, we prepare our resistance.

The battle has just begun. Solidarity is strength. We need support in all forms: from defense tactics information to printing, supply and legal funds, to letters of support. Urgently!

International Solidarity Network/ PO Box 20114 Tompkins Square Sta./ NY, NY 10009

With capitalism sweeping the world, disposing every hidden particle of counter struggle, we have come to a point, we believe, more vital as each day passes by. We are all familiar with the tactics of divide and conquer, or rather divide and be conquered. We weaken our struggle through lack of communication, through borders and boundaries, we perpetuate our won destruction through isolation. In hopes of bridging the gap we have created an international squatters and direct action network (the International Solidarity Network). The project will center around a newsletter containing the following:

Background on different autonomous groups, struggles and squats to familiarize others with our efforts.

Experience through knowledge of each others experiences we can empower ourselves. This section will include demo tactics, squatter skills, legal information (arrest procedures, obtaining legal support, etc.), self-defense tactics, politics, whatever might benefit others.

Current events to update others on autonomous events and actions.

Crisis information in case of emergency, such as activist imprisonment or squat eviction, a network of phones, telegrams, fax, and mail would be used to put out an international alert requesting support response from others network participants by self-chosen action (financial support for legal fees, demonstrations, action on corporations with interests in that country, etc.). For example, an attack on a squat could create spontaneous actions on the embassies of that country in every foreign land, thereby creating public scrutiny and pressure towards that particular state or government's actions, thus lending more power to the oppressed group or individual in the fighting of that particular struggle.

It cannot be stressed enough the importance of communication. Solidarity is our strength. With this strength we can become unconquerable in building the foundations of true freedom.

Getting involved: We are compiling information at this time so send in your contributions of the above as soon as possible. We are also looking for translators in each country to make this network available to all. Obviously, do not send any information that could be incriminating. The mailing list will be confidential. Eventually we will publish an access guide but it will only contain addresses, phone, and fax numbers of those who want theirs distributed. Lastly we need distributors: bookstores, media centers, libraries, etc. so please get in touch. First issue to contain: Provocateurs - CIA information techniques; Squatting in South America; NYC squatters movement - eviction alert; The Mohawk Indians' armed resistance and more...

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GERMAN POLICE ATTACK BERLIN APARTMENT SQUATTERS

WITH PUNK MUSIC BLARING, THE SQUATTERS DEFENDED THEIR HOMES

An army of 3,000 German police officers used armored personnel carriers, tear gas, water cannons and bulldozers yesterday to burst through massive barricades and force several hundred young anarchists out of 13 apartment buildings they were occupying.

Moving in at daybreak, police battled with the youths on the street, on rooftops and in the buildings, finally arresting more than 300 of the squatters.

The youths, who had dug trenches and built 35-foot thick barricades out of car frames, beds and floorboards, had fought off previous attempts to clear them out of the buildings, most of which are owned by the city.

Police said 70 officers and 15 squatters were injured in the three-hour battle, which Berlin Mayor Walter Momper defended last night as a necessary reaction to "a frightening readiness to kill."

The squatters, who claim the right to live free in empty apartments in this reunited boom city, attacked police with Molotov cocktails, stones and anything else they could throw at the wall of advancing officers.

"The occupiers in Mainzer strasse were at no time ready for negotiations," Momper said. "Our policy is to find peaceful solutions, but also to respond to violence with power and strength. I am extremely concerned at the scale of the violence and, above all, the readiness to kill."

Early yesterday morning, the squatters agreed to mediation by Baerbel Bohley, a Berliner who was one of the organizers of last fall's peaceful East German revolution. But city officials rejected Bohley's offer, saying that the squatters' use of violence had ended any chance for negotiations.

In response to the police action, thousands oi Berliners demonstrated last night, some shouting for peace, others threatening renewed battle. Chanting "Hands off our houses!" the crowd demanded that the city move quickly to fill an estimated 25,000 empty apartments in a city where rents are skyrocketing as speculators take advantage of the rush of big businesses to Germany's new capital. Rents in eastern Berlin, which were kept artificially low by subsidies from the Communist government, are scheduled to jump by as much as 400 percent January 1.

The use of force against the squatters was immediately attacked by German political parties of all stripes, and the coalition of Momper's Social Democrats with the radical Greens collapsed last night in a dispute over the police action.

The raid also appeared to do heavy damage to Berlin's public relations campaign to portray itself as the obvious choice for the seat of government of the reunited country. Berlin became Germany's capital when the country reunited October 3, but the government will remain in Bonn until parliament makes a decision on the matter next year.

Scene reports

Perth- Hello, and welcome to my first attempt at a scene report. Perth is a small city located on the far west coast of Australia, like any other hardcore, punk scene (for want of better word) Perth suffers from all the usual negative and bad points: mindless bitching, sheep-like mentalities, apathy, etc. For example an anti-McDonalds meeting was organized to prepare for a planned demo and only about seven people showed up. On the other side of the coin there has been a few excellent animal liberation gigs in the past, with a far amount being raised for this worthy cause, plus a few pro environment demos. Straight edge is very well known here, although there are few people who are actually straight edge; but a few folk like the music, to my knowledge there's no posi bands. Gigs are pretty unpredictable in Perth, sometimes there's resonable good turn outs sometimes it's fucked. Big over seas "name" bands rarely venture over here due to the distances involved and because I don't think they'd make much cash. So far we've had a few such as Ramones, Cramps, Damned, and Faith No More; hardly all that exciting bands and they usually charge high door prices and have fucked macho bouncers.

Ok, now to some local bands/zines etc. The most popular band seems to be (god knows why?) THROMBAS, a glam '77 style band who in their early days ripped off the Pistols. They now have a couple of expensive demos out, an LP due out on a U.S. label, I've also been told they've received some airplay on a couple of U.S. college radio stations. Sorry I don't have a contact adress for THROMBAS, but if you write to me I can pass it on.

RUPTURE are a band that have been playing for a few months, sporting a very original, intense sound. A few folk have labeled them a noise band, but I would call it just ultra-fast thrashcore. Biggest musical influences for RUPTURE would be Infest/ Siege and Carcass. An excellent demo, "Mass Slaughter Permit," is available for $5 (U.S.) ppd. from... Actually before I forget, RUPTURE may be doing a split EP with Opposition Party from Singapore. It would be great seeing a Perth HC band on vinyl, as the only other local band with a vinyl release is the now defunct crossover band STORM OF PERVERSION. S.O.P called it a day a few months ago, their singer runs a label called Graves in our Minds. Their 12" LP Non Stop Wombling Picnic is still available — unfortunately it was pressed by EMI. When questioned about it both the band and the label couldn't give two fucks. If you're dumb enough to want the adress it's: Graves in Our Minds/ 15 Almondberry Rd./ Ardross, W.A., Australia.

RESOLUTE have been very quiet for the past 12 months, since I left playing guitar and growling for them. RESOLUTE have a new guitarist and singer and have changed into a death metal band playing grind metal along the lines of Boltthrower, Carcass, Morbid Angel. They did a demo which was never released, although once a new set is worked out they may still be doing a 3-LP deal with Nuclear Blast from West Germany. RESOLUTE may have a name change to MORDOR, but don't quote me on that. Write: PO BOX 271/ Greenwood, W.A. 6024, Australia.

CINEMA PRAGUE have been gigging heaps lately and have developed a following, this band play very diverse, original stuff ranging from thrash to folk to disco, they even cover the Sesame Street theme song. Demo out soon and Graves in Our EMI (oops, I mean Minds) talked about doing a 7" EP. Contact 'em at: George/ 29 Milson St/ South Perth, W.A. 6151, Australia.

The new band CUCUHLAINNE POWERHEAD are also proving popular after playing only a few shows. CUCUHLAINNE don't have a singer; I'm told that they want to be an instrumental band. Celtic Frost riffs galore, also they sound heaps like what DEVIATED INSTINCT are doing now days. Contact: c/o Dave/ 55 Regenxy Drive/ Thornlie, W.A., Australia.

HO HO HO ELF AND THE GOON GUT BABIES are a very funny band whilst not really trying to be. They play bad punk and oi along the lines of early 1980s posing bands like Addicts, Exploited, Vice Squad. They have a new drummer and once they have enough gob n chaos up their sleeves are doing a demo; write: c/o Elf/ 46 Birdswood Ave/ COMO, W.A., Australia.

RUST obtain a refreshing sound by mixing Neil Young, GBH, Dinosaur Jr. and Discharge (mid period). RUST have a tape out, not very many songs for the price they're asking... Oh well write to: Rust/ c/o Matt/ 4 Perina Way/ City Beach, W.A., Australia.

There's supposed to be a few bands in the works: BRAINBURGER, who sport the drummer from an ultra-thrash band PESTILENCE, who split up about two years ago. BRAINBURGER play fast thrash influenced by S.O.B. and Intense Degree, write to me and I'll pass it on. My band will be releasing a demo soon, although we still haven't thought of a name yet. It's hard trying to describe your own music so I'll just rattle off some of our influences: Antisect (big influence), Varukkers, Confuse, Doom, Siege, Anticimex, Discard Kuro and very early Discharge/Disorder (phew). The tape is going to be free and should be out while you're reading this, just send a blank C60 tape to: Kim/ 1 Mudalla Way/ Koongamia, W.A. 6056, Australia. Phone: 09 2943791.

There are a few metal bands here playing crap like Slayer and Metallica, but they suck so bad I'm not even going to waste my time on them.

Believe it or not Perth has/had two radio stations that have HC shows, both were run by colleges. The better of the two was taken off the air due to it being too "obscene," the other remaining show aint too hot, as it plays nothing except those horrible Earache releases, and death metal.

Zines: right now we have about 3 or 4: Getting Ugly, Only Human, Alymas Tune and Graves in Our Minds.

Getting Ugly is the longest running, has 2 issues and up its sleeve number 3 out soon. This zine is a 5, has untidy layout, but is a good read. Past ones has had interviews with Doom, Satanic Malfunctions, Atrocity. Send 2$ or swap to: Getting Ugly/ 7 Katrina Terrace/ Kelmscott, W.A. 6111, Australia. Getting Ugly is also looking for bands for comp tapes.

FALLOUT

Freak Zine has a very neat, well prepaired layout and is a 4. Two issues out sorry I don't have much info on this. Only Human issue number 1 out soon with RUPTURE, Disarster (UK), Deviated Instinct, Industrial Suicide (Greece), AMEN, Jesus Exercise (Sweden), Anti Cimex, and heaps more; 3$ ppd. to my adress. Alymas Tune is by far the best local zine, good layout, a 5 issue I has in depth interviews with Opposition Party, RUPTURE, and heaps more. I don't know how much it is ppd so write Matt at the same address as RUPTURE. Graves in Our Mind was a good zine, it's defunct now, but ya may be able to get copies of the first two issues write c/o the label's address.

Venues are all pretty crappy now, a couple of the better ones have been shut or turned into "yuppie" bars. Things such as collectives are unheard of here. We've had a few squats but they've never been well organized. Every one leaves everything for others to do, thus nothing really gets done. It's the same 4 or 5 people doing things and the same faces forming bands. A lot of people would rather spend their time and money getting pissed or getting a fuck or bitching than create a really good scene here. Also a lot of people are moving over to the Sydney and Melbourn scenes, as they find it easier to run away from the problem than putting in some fucking effort.

Oh, I forgot to mention earlier, RUPTURE have lost the services of their singer, as he's headed off for a few months holliday. I'm taking over vocal duties and a new demo may be recorded. ELF AND THE GOON BABIES are playing their farewell gig this month as their singer is going to the UK. They've had a lot of line-up changes this month and now sound a lot more "full on." The old Perth band PESTILENCE is reforming, check out their tracks on the Nuclear Blast comp No Pleasures in Life. They still play songs from their old demo, the new songs are more slower, a

RUST

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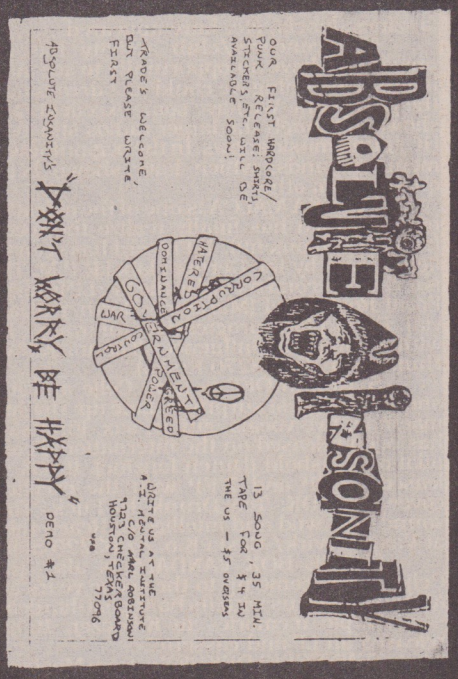

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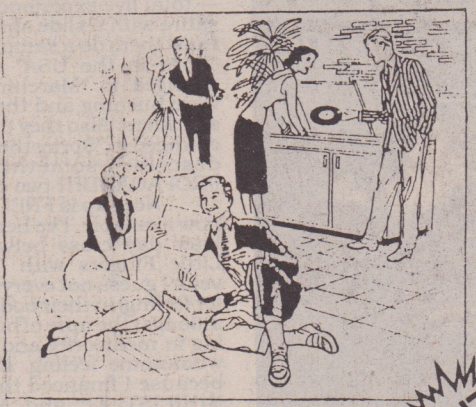

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Scene reports

PESTILENCE

S.O.P.

bit like early ENT mixed with ANTI SECT (late stuff) and Doom. A new demo is in the works. Write c/o my adress. Please write to the bands and zines they need your support. Finally, if any Perth folk were pissed off with anything I wrote in this report then Tough Fucking Shit! Kim/ 1 Mudalla Way/ Koongamia, W.A. 6056, Australia/ phone 09 2943791. See ya.

Sydney- Yah, another Sydney scene report, although Fernando covers it pretty well, there's a few bands he left out that need a mention, and there are lots of new bands springing up here all the time. Unfortunately we seem to be plagued by a lot of wimpy MOR/ pop bands, yeah fine if your into that...

Probably the biggest band in Sydney to start in the last 6 months is NUNBAIT. I'm biased cos I financed their single, but I liked them a lot the first time I saw them. They have been playing regularly and built up quite a large following. Reviews in the local music papers describe them as Sydney's first "Seattle" sounding band. Their first single is almost sold out, I've got about 30 copies left at the moment and there's a 12"EP coming out on Waterfront in November, as well they are supporting Mudhoney when they return here in November. Lumping them in as a Seattle sounding band is too easy and non-descript. To draw any comparision with overeas bands I guess I could throw around Sonic Youth's name and the Harder edge Amphet bands to be one dimensional... although they've been active in Queensland bands like Dementia 13 and the much traveled Gravel Sandwich...

Out of the ashes (or charred remains) of Mutant Death is MAHATMA PROPAGANDHI — total live experience. Lots of sampling and satire with a slide show behind. A month ago I saw them do a sampled version of the Boss's "Born in the USA" where the words were changed to "Marching For the USA," flags were burning and the crowd was aglow with sparklers. Also they did Tom Jones's "Deliah" changed to "Spray the Billboards." It's hard to describe something like MAHATMA PROPAGANDHI two dimensionally...

Next up is FRED NIHILIST, whose EP is now available. I've heard them described as a later day cross between Conflict and Stiff Little Fingers with "dated" political ideas; yeah I guess not everybody an anarchist bone (or feeling) in their body. I find them refreshing amongst the mire of bands in Sydney, that are big in mediocrity and virtually devoid of any wholesome feeling. Once again I'm tainted because I financed their EP. Both the FRED NIHILIST EP and NUNBAIT records are available from me at PO Box 728/ Darlinghurst, 2010 NSW, Australia for $5 post paid by air or I'll trade, simply get in touch.

A couple of weeks ago I saw SONIC DEMENTIA's debut and was pleasantly surprised. I expected a real rock n roll night, however the freshness and power soon eliminated any droll RNR. The drummer used to be in King Snake Roost and (hippie) Paul was far from being laid back...

FEEDTIME have been defunkt for well over a year, the bass and guitarist caught that Christian disease. They left behind some fine records on the Aberrant label... I'm also pretty sure that KING SNAKE ROOST are no more, once again a vinyl legacy exists thanks to Aberrant, which is also shutting down operations I believe.

LA SECT ROUGE, who have two LPs/ 12" and a 7" out, are still active. To hear them at their best, check them live in a small smoke filled crowded room, OK.

MONROES FUR still play around, on a bad night they are shocking, other nights they are mightily full on, last time I saw them there was eight participants, and what a racket they made

Sydney in general is suffering from a lack of cohesion. At the moment there are four free mags, all competing against each other instead of working collectively and improving any of the scenes here, be it punker/dance/ blues. And the shops are the same, instead of creating any alternative we have a "new" system within the system.

Record shops: the two main importers of punk/independents being Phantom and Waterfront, are both paying over $600/$800 a week rent plus each employs 4 or 5 people and we the individuals get to flick through racks of records that are ridiculously overpriced. An import LP is $20 and an import 7" is $7/$8. Yeah, it's a real cool scene here. Jellyheads is attempting to put the action back into the individual's hands but lack of support, ideas and voluntary help is not forth coming. When it happens it will be good. The major problems beside the above mentioned are a lack of funds and our own organised area.

As usual, anybody wanting to swap/ trade records, get in touch and you don't need an IRC, OK. Marek Urbanski

MRR No. 87 presented a YU scene report, which involved bands from Belgrade only. It was written also about the sociopolitical situation critics. I wouldn't repeat that and also the sociopolitical situation at that time in Yugoslavia. But a lot of time has elapsed from the last scene review and many new creations exist in the whole YU scene. Many bands, fanzines, labels, etc. have appeared.

The concerts/club activity has improved. We have an opportunity to see many bands, something we could just dreaming in the past years. We have some excellent radio shows, although the larger radios still avoid HC/punk music shows. In the beginning we'll mention bands, which have shown better quality from others.

POLSKA MALCA is one of the oldest YU bands, which has finally realize the record (two at the moment!). 1st record has seen the light of sun by the German label R.P.M. This is a 7"EP. Second record is the live LP from the Front Rock label (Maribor - North Yugoslavia). Band plays progressive, innovative HC with strong jazz influences.(Gianni Kovac/ Humekova 15/ 68270 Krsko).

STRELNIKOFF is from Celje and it is one of the biggest surprises. Line up: rhythm-machine, two vocals, guitar, sax. First song has been released on the international compilation Trashold (Dutch fanzine). It has released 12"EP and 7"EP with the excellent cover from DK: Too Drunk To Fuck. They sound fast, wild and intelligent. Reach them at Vasja Ocvirk/ Cesta K.o. 8/ 63220 Store.

PHONE BOX VANDALS is also from Celje. It has come up to the scene years ago and surprised us with its hard post-hardcore -- a couple memories to Killdozer. It has released an LP and cassette.

ZENEVESKI DEKRET is from Mostar. It recorded some demo tapes. The band plays very good speed-core. Contact: Golubic Nenad/ 5. Radica 116/ 88000 Mostar.

KBO! is one of the best YU bands. In many years of playing the band succeed to create own style of music: melodic and energetic at the same time. They have 2 LPs. (Vujic Sasa/ S. Markovica 47/ 34000 Kragujevac)

ATHEIST RAP is an excellent surprise of the year 1989. Band is from Novi Sad (Serbia) and plays HC/punk with rap vocals. Their music involves Serbish folk music. The band trades 7"EPs, contact: Stevan Goikov/ Micurinova 70/ 21000 Novi Sad.

PATARENI is a band from Zagreb (Croatia) and it's the first YU grind core band. It has released a 7"EP, split EP and many compilations. Its "leader" Davor is very interesting and funny person. Write: Davor Kodzoman/ Tuskanova 26/ 41000 Zagreb.

CENTER ZA DEHUMANIZACIJO. Post-hardcore band from Maribor. Their music involves more electronics lately. In its long lasting appearance it succeeds to finish enough songs and they are on mini LP and two singles. They band works in association with Front Rock label.(Dusan Hedl/ Livadna 46/ 62000 Maribor).

MOTUS is one of the most popular YU bands and it's from Zagreb. Band plays basic HC filled with energy and melody. It has some demo tapes and it is waiting on first record. Address: Rade Preradovic/ Xl. Novoselski odvojak 5/ 41040 Zagreb.

EPIDEMIC ZONE is very interesting because until this year it have been one of the most popular thrash-metal bands. This year the line-up has changed and now the band plays melodic and technically perfect HC. It has recorded and soon can we expect their record. Contact: Vratnik Ales/ Parizlje 8-a/ 63314 Braslovce.

SKOL plays typical punk rock with good vocals. They released LP for Listen Loudest label from Zagreb. Write to: Goran Pradegan/ Trg M. Tita 3/ 41000 Zagreb

IT'S NOT FOR SALE is a surprise on YU scene. With its own melodic and innovative HC sound the public has been shocked. They the band released 7"EP at the Front Rock label. Its music can be compared with DC sound. This is not copying but there are just some influences (Milos Radosavljevic/ Rimska cesta 4/ 63270 Lasko).

Here exist a lot of thrash/death metal

ATHEIST RAP

bands, but I won't describe them. There are a lot of other punk bands, but they are not so good.

The fanzine scene is in a sort of crisis lately. The reason is high price for photocopying. Offset is just a dream for the most of zine makers. The best fanzines are: D'iks (Aleksii Skrinjar/ Trubarjeva 9/ 65000 Nova Gorica), No Name - written in English - metal fanzine (c/o Kelhar/ Greenwicha 10-a/ 62000 Maribor), Vrnitev Odpisanih - very good

PATARENI

fanzine (with offset): David Krzisnik/ Marinkov trg 14/ 61000 Liubljana, Body N Soul—skate fanzine (Grikko/ Ivana Cankara 1-9/ 11080 Zemun), and Platfuzz is my fanzine and it is made by three people and many others. Till now we made 7 issues.

Labels: Start Today has released KBO! LP and Epidemic Zone 7" (Zugic Voja, Mokranjceva 12, 21000 Novi Sad). Listen Loudest (c/o Zdenko Franjic/ Samoborska 107, 41090 Zagreb) is R'n'R label, mostly with garage R'n'R bands. It has released many vinyl. The most important are: SATAN

ZENEVSKI DEKRET

IT'S NOT FOR SALE

PANONSKI LP, SKOL LP, Bombardiranje New Yorka LP (compilation of all bands, which work for Listen Loudest). Beyoop (c/o Stojic Marin/ Gruska 16/ 41000 Zagreb) has some cassettes and the 7" EP by STRELNIKOFF. Mr. Montenegro (Karadzic Miro/ B. Krkljus 21/ 21000 Novi Sad) has released cassettes

MOTUS

from bands: BETSHEBA (pop punk), Oslobodioci (R'n'R), etc. This year has released 7"EP from LIBERATORS (ex Oslobodioci). At Front Rock are available many vinyl like: CENTER ZA DEHUMANIZACIIO (2 EP's + 1 LP). IT'S NOT FOR SALE (7" EP), Polska Malca (LP), etc.

My friend runs an hardcore/punk distribution (records, zines, tapes, shirts). If you need help distributing your art in Yugoslavia, feel free to send examples of your art and wholesale prices to: PST/ PO Box 63/ 63270 Lasko.

Well, that's it for me. Write to me for more info and stuff to trade. My address is: PLATFUZZ c/o Matija Kvesic/ Slandrova 44/ 63250 Rogaska Slatina/ Yugoslavia.

This is a report from the Italian musical and political scene.

Well, let's start from politics. In Italy many things are getting worse so fast in these years. People are more and more conservative and indifferent to what happens around them, accepting everything coming from the system just like a flock of sheep... Even the young, pleased with nowdays' welfare, don't show the least of interest. Words such as "class war" and "social struggle" could make many people laugh here today. That's not too pessimistic, guys. In our opinion we're already living in an oligarchy made up of some of the most corrupt and disgusting politicians and capitalistics (Andreotti, Craxi, Forlani, Berlusconi, Agnelli...), who control both economy and policy here. It's really a state of oppression! Two months ago they approached a law prohibiting the use of any drug (even dope). This new law is full of idiot rules: for example, if you're caught twice smoking dope you must choose between 1 year to spend in a rehabilitation center for drug addicts (!!) or 1 year in jail! Unbelievable but true! Not very different from Bush's anti-drugs crusade at all. We're against drugs but we're against useless and stupid and repressive laws, done just to get the popular audience.

Talking about squats, it's hard to say how they're going on. On the dark side, many people gave up and that causes problems everywhere. Then some of the most important alternative places were closed down like Virus (Milano) and Victor Charlie. But another important squat, just like other new ones, Leoncavallo in Milano, after his clearing, was rebuilt, and it becomes bigger and bigger, with new gigs and meetings, just like the big happening against soccer world championship. Talking about ITALIA 90, we've just to say that's a capitalistic bullshit, made on the skin of 22 workers, because of mafia and government interests. About squats, it's very important to say that many of them was born in The South Italy, in towns like Potenza, Palermo, Napoli. Another fundamental thing, it's the "Lega dei furiosi;" a meeting happened on September with many alternative labels, zine, bands — it was the first time from many years! Finally we had some good concerts, like MDC, Nausea, Scream, D.O.A., False Prophets, Fugazi, 7 Seconds last month.

Let's start with the musical scene. It's coming out a live LP for KINA, recorded in Germany last May. Their new flexi-disc on Urlo (bimonthly underground magazine) will be pressed as 7" soon. (KINA c/o Sergio Milani/ Via Avondo 1/ 11100 Aosta) I F I X TCHEN TCHEN have released their debut LP (despite a lot of gigs throughout Italy so far and an excellent tape) on T.V.O.R. called Liquid Party. It's made up of about 29 tracks (but most of them are HC versions of M. Jackson and Madonna songs. Singles and spots (!!). Real fun core! Now they're working on the second album, coming out on Blu Bus (see KINA address).

PANICO (ex-FRANTI, CONTRAZIONE, IMPETO E ASSALTO, QUINTO BRACCIO) have finished their 8-track LP called Scimmie. They play a strange kind of jazz/metal/hardcore. Great! (Nautilus Records/ c.p. 1311/ 10100 Torino)

Brand new LP for the great PEGGIO PUNX out in November. (PEGGIO PUNX c/o Alberto Pisani/ Via Don Canestri 10/ 15100 Alessandria).

A new band from the same city: PERMANENT SCAR. Their first demo reminds us early 7 Seconds a bit. (PERMANENT SCAR c/o Diego Cestino/ Via Schivana 37/ 15100 Alessandria). CRASH BOX, broken up 2 years ago, have their second LP available on T.V.O.R. now (at last!). Delayed coming out because of quite a few problems on pressing... (T.V.O.R./ c.p. 804/ Coruo 5/ 22100 Corao)

Another good album on T.V.O.R. is the second one of DISPERAZIONE, an old band from Como. IMPACT, with a new vocalist, are working on a new LP on T.V.O.R. (info: Stefano Ragagzi/ Via Sacca 19/ 44100 Ferrara.

Still available Chlediti il perchè from INFEZIONE (c/o Enrico Manicardi/ Via Degli Esposti 2/ 41100 Modena) and Testimoni del silenzio from DIGOS GOAT (c/o Marco Sigismondi/ Via Roma 44/ 64137 Cermignano-Teramo).

CONTROPOTERE, the great HC band from Naples, re-pressed 1000 more copies (completely produced by themselves) of their debut album Nessuna speranza nessuna Paura. Don't miss it! (info: CONTROPOTERE/ Via Stella 110/ 80138 Napoli)

Vi colga is new EP from ULCERA on E.S.T.; they are also on a very nice compilation on the same label, called Giu' Le Mani with other 3 local bands (E.S.T. records/ c.p. 113/ 17031 Albenga). SPASMO, from Imperia,

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Scene reports

KINA

have realized their first 7" (100 produced by the band). Quite original sound, not bad at all! (SPASMO c/o Max Arnaldi/ Via Salita al Rondo 15/ 18032 Bussana S. Remo)

From Rome comes the MAXIMUM FEEDBACK 7" (M.F. c/o Eugenio Albarnonte/ Via Di Vigna Murata 3/ 00143 Roma)

A couple of demos over there as well: SUPERFETAZIONE (Andrea Naglieri/ Via Bellani 45/ 00153 Roma) and ATTRITO, ex-LAGHER and F.C.A. (info: Roberto Pantaloni/ Via del Broglio 47/ 00038 Valmontone - Roma).

For surfin' punk lovers, SENZA BENZA have their demo still available (c/o Fabio Furlan/ Via Isonzo 118/ 04100 Latina). From Messina a new good punk band: SOVVERSIONE. A demo last year, now working on their first 7" (c/o Giovanni Paterniti/ V.le Italia 77/ 98100 Messina).

Here are some fanzines: Extreme Noise c/o Alessandro Vicini/ Fermo Posta/ Cinisello Balsamo (MI) - copied; Linea Diritta (HC) c/o Vix Piaggi/ Res. Querce apt. 542/ Milano 2, 20090 Segrate (MI) - offset; La Patasgnafara c/o Andrea Dilemmi/ Via Leoncino 22/ 37121 Verona - copied; Scream of anger c/o Paolo Petralia/ V.le Beethoven 63/ 00144 Roma

PERMANENT SCAR

E.U.R. - copied; Tutti Pazzi c/o Roberto Saccone/ f.p. 98939935/ 17100 Savona Centrale - copied; Zelou c/o Pierpaolo Russo/ Via Angilla Vecchia 110/ 85100 Potenza.

Other good zines: Contaminazione, Emicrania, F.O.A.D., Road to Ruin, We are fucking Italian, at last but not least, Astro Zombies, our zine!

Bands, zines, tape traders, HC maniacs and other creatures — write & help us!
Our adds: Luca Musso/ Vicolo Novaria 1/ 27100 Pavia Italy
Piero Majocchi/ Via Franchi Maggi 21/ 27100 Pavia Italy

Voi Vittu! Time for another Finnish scene report again. Helsinki's own Stooges/ Misfits/GG Allin/Dead Boys meets the Fuzztones band, THE 69 EYES, have sold out the first pressing of their debut EP. If you haven't bought it yet, don't worry — more are being pressed. Their second EP, also on the Gaga Goodies label, will consist of two amazing mind-blowing tracks: "Barbarella" and "The Hills Have Eyes." Check out Bleeker Bob's or Green Hell in L.A. for their first single. The debut album, Black Flame, is due next year. They also have cool t-shirts available. Write to THE 69 EYES information crypt c/o Gaga Goodies for their records, shirts, info, etc. While recently on vacation in L.A. the vocalist, Jyrki, was invited to join the Fuzztones on stage for vocals on one song.

MANA MANA have one LP plus one EP on the Gaga Goodies label. They sing in Finnish. Their music has a slow sort of psychedelic sound that is hard to describe. Buy their record and check it out yourself. PELLEMILLJONA, besides his acoustic stuff, is also rocking out with his band PELLEMILLJONA AND THE PEACEMAKERS. When I saw them play at one of the many free concerts in Kaivo Pusto Park this summer, they played lots of their old punk tunes as well as new songs off their recent LP, some of which had a ska/rock/punk sound. They have very intelligent politcal anti-system lyrics. Some subjects covered in their lyrics are that since people are fucked up enough to eat animals that soon people will eat people. They also sing about capitalist bosses shitting on workers and about how hard it is to get an apartment in this country, but the government doesn't care. They sing in Finnish.

KAMIKAZE PIRATES are a new band. They sound a lot like the Wanabees, a throbbing, pulsating with melodic pop/punk sound. POVERTY STINKS are another cool melodic band with a '60s underground kind of sound. They have a new LP, Gargle Blaster, on Poco Records.

STONE are still playing their own brand of earth-shaking speedmetal. AIRDASH sound like speedmetal on record but live are less thrashy. JIMMY TENOR AND HIS SHAMANS are the closest thing to an industrial band in Finland, as far as I know. Besides using a guitar and synthesizer they bang on metal barrels. When I saw them play live the male singer wore a dress.

JULIET JONESIN SYDAN are a great band with an early punk sound. The best hardcore band in Scandanavia, TERVEET KADET, have recently released a live EP from 1982. Some of the guys from TK are also in DEATHTRIP.

CMX has a single with a grungy HC/ punk sound. The last time they played there were only two of them and they used tape loops, etc. RYTHMIHARIO will soon be recording and LP to be released in January on the Spine Farm label. Their latest single is still available. Their first single, a limited edition of 500, has sold out. They have been playing for quite a few years, and with the same line-up for two years. They play very fast thrashy hardcore with screaming, growling vocals.

Finland's extreme noise terror, AMEN, are now recording and LP to be released soon on Spine Farm. ELECTRIC BLUE PEGGY SUE AND THE REVOLUTIONS FROM MARS have been playing for five years. Their latest album, Music for McDonald's, was released in Finland in January 1990. They have played in Sweden and Denmark. They have and early HC underground rock sound.

PERHONEN is a fucking great band with a groovin' punk/thrash/hardcore sound. PEER GÜNT were formed in 1984. They have released seven LPs plus one maxi single. Their latest LP, Don't Mess with the Country Boys, was released in July 1990. They have played in England and Sweden and are trying to arrange more shows in Europe, especially Germany. They are hard rockin' with an underground edge and sound quite like Motorhead.

HEARTHILL recently played in NYC at the New Music Seminar. BACKSLIDERS are Finland's motorcycle gang band. They sound a bit like Circus of Power. They have four LPs, one of which titled National Nightmare is also released in the UK. Now for a LP and a tour, they have formed the FLASHBACKSLIDERS with Albert Jarvinen of the legendary hard rockin' Finnish band, THE HURRICANES, and they are playing all classic HURRICANES tunes.

22 PISTEPIRKO is another band that has been around a long time. They sound like a punk Bo Diddley. They recently played NYC at the New Music Seminar. The latest single

ELECTRIC BLUE PEGGY SUE & THE REVOLUTIONS FROM MARS

off their new LP is called Frankenstein. They also have a cool video for this song.

Aug. 10-12, there was a big punk festival called Punt@lla. Zillions of Finnish bands played as well as the UK Subs and Snuff.

Kannas is a cool bar. They play good music there. Vawaha is a fun bar. All sorts of wild and crazy people hang out there. Cave Club is only open Fridays. It's a new wave/gothic/death rock bar. Backstage has live bands occasionally, but usually just a DJ playing punk and metal. The Shadow Club rules — good music, bands, cheap ticket prices. Next month the Meteors are playing. Thursday night is metal night at Berlin. All sorts of bands have played there though, including RADIO PUHELIMET and the 69 EYES. They just opened a new club, Botta, downstairs there on Fridays. So far CMX and FUCKING WORLD (who have a '77 punk sound) have played there. Occasionally there are good gigs at Tavastia. Lepako, which is where the radio station Radio City is located, also has concerts for low prices. This week they have a hardcore holocaust with six bands. Next month Napalm Death, Kreator and Death will play there.

Mietinen is no longer doing Ratbeat zine, but some back issues are still available. However he is still running Gaga Goodies Records and putting a out a short zine of reviews called Rational. For a copy send him a dollar or three IRCs to cover postage.

NELUMAET (the Finnish Ramones) have recently released a new LP. A cool store here with punk clothes, etc. is called Decadenz.

A new TV show here, No TV, is on every Monday and Friday from 5-6:30 p.m. They show all sorts of cool videos including stuff like urban dance crew, Iggy Pop and Janes Addiction. Until recently there were sex movies on TV every Tuesday night, sometimes good stuff like Russ Meyers' "Up."

The record stores here have good selections of records and videos, but everything is so expensive. MRR costs 20 Finn marks. A dollar is 3.54 Finn marks. Maybe if Finland joins the EEC in 1992 prices here will hopefully go down.

Addresses: Gaga Goodies/ PO Box 361/ 00121 Helsinki, Finland... Spine Farm/ PO Box 137/ 00181 Helsinki, Finland... AMEN/ Kimmo Porras, Paivakujal/ 3C12 00210 Espoo, Finland.

I'm moving to a new apartment here in Helsinki at the end of this month (October) but I don't have the address right now so I'll put my address in the next Finnish scene report. Also, in case anybody's wondering, Pogo videos are still available for a list of zillions of videos. Send $1 to PO Box 610/ NYC, NY 10011. Last but not least a big hello to Peter and Skeeter, Ernie, Ed, Jimmy, Jinx, Jess and Sherri, Jim and Rob and all the other cool people in NYC.

Also keep your eyes peeled for RYTHMIHARIO and 69 EYES interviews coming soon right here in MRR.

Nick Anarchie/ Helsinki, October 1990

Time for another look at what used to be a scene here on Long Island and New York City. I've been in the scene a long time. Born and bred in London, England. I was around when it was real cool to be a skinhead or a punk. Seems these days that most people have lost the meaning to those words. It didn't matter what you were then so much as how you were. Today, you have to hide out during the daytime or be called weird by the people that you work with. I choose to be weird during the daytime as well as at night. So, I am qualified to state that I am one of the lucky ones because people accept me the way that I am. I don't have to stay undercover during the 9-5 hours.

I have met a lot of people since 1981 when I first arrived here and I have met mostly okay scensters. There are however a few people that have managed to spoil the club scene because they don't go out to see bands so much as to see who they can intimidate that particular night. This gives anyone with a skinhead haircut the stigma of being trouble. If you people really want to have a scene here in NY you are going to have to take another look at the way you behave when you go to these clubs. I personally don't care what anyone does or doesn't do with their own life. I do care however when it is affecting the places that I would like to go. There is so much talent here on Long Island (and everywhere else as far as I can tell) that nobody gets to hear. Why? Because of a few fucking idiots that screw it up for all of us. I know that if those same screwballs would go out to these clubs and have a good time, without all the bullshit that they think is so cool, we would all benefit!!

SOUND BITE HOUSE (S.B.H.) has managed to get some shows going at The State University of Stonybrook with the help of Steve., WUSB 90.1's Turmoil. (The best punk show in NY radio). They worked together on creating a real scene here and presented a show that with the help of the local bands proved that not all of us in the punk scene are troublemakers. The bands play for no pay (a small reinbursment for traveling expenses is all they get). All funds from the shows are going to WUSB so that they can increase their signal strength so the station can reach a larger audience. What better cause could there be seeing as it's the only station that most bands can be heard on out here.

The first show had NORMAN BATES AND THE SHOWERHEADS, YUPPICIDE and Big Nurse, from NJ. The audience had a good time and there were no, problems. There could have been a problem when people were asked for I.D. when they arrived without being told to bring any to the show (a policy that nobody that organized this show knew about until the night of the show). But everyone was cool and cooperated, and the show was a success. The go ahead has been given for more shows. The second show will have Seizure, THE LIE DETECTORS and another band not yet announced. SOUND BITE HOUSE were to have played but they lost their drummer due to illness so maybe next semester. They are still giving away their demo tape to anyone that calls them at (516) 366-0306. They would also like to thank all those of you that called for their tape. Those who have not received their tape by the time you read this must have called the old # and the calls were not forwarded by their ex-drummer. So call again and you will get one within the week.

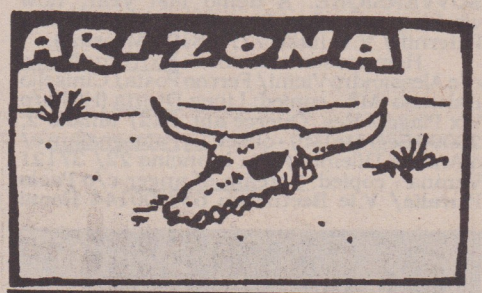
Back to the scene on L.I. The last scene report in #89 made mention of a few bands that play some of the other clubs like The Right Track Inn. Well that place has a problem. If you don't live within a few blocks you can' t play there. Some bands that do well there are THE CHIZELLERS, NUT JOB, SEAMONSTER, PMD and THE SYCOTIC SONS and a few others that are doing punk/core. Maybe these bands should try to bring in some bands from out of their area to play too. I don't mean a token weeknight thing but a regular weekend gig. Sundance, everyone knows that you get screwed! I don't have to say anything else except beware!!

CBGB's hasn't been doing so well with their on again off again hardcore matinees. Too hard to figure them out. ABC NO RIO does it better anyway from what I hear. The Cat Club, The Ritz, Irvin Plaza occasionally? The Knitting Factory (also on occasion) and Woody's are giving some bands a chance.

Naked Raygun and the Lemonheads are playing soon. Naked Raygun should go back to their older style — they had something for a while but they are still worth seeing. Anyway I hope that GO! gets back to town soon from their tour. I hear they might play Stonybrook in the near future. There have been a lot of bands suggested for next semester: SOCIAL DISORDER, KRACKDOWN, CITIZENS ARREST, NAUSEA, IN YOUR FACE just to name a few.

Anyone from out of town who would like to play can call S.B.H. and they'll try to work with you. Remember you play for free! It's great to see these bands giving something for nothing to the people that support them. A couple of free demo's goes a long way in this scene. People tend to remember your band when they've got something to take home. Remember, if they like your stuff they might even buy something of yours later! So you won't have to clutter your closets with a load of dead weight records that you probably won't sell cos no one ever heard what you do.

Well, that's about it from me except that I would like to say well done to MRR. This zine is great. I like to read honest reviews and not the pandering to the bands that pay for ads. That gives you a lot more credibility than some others. Also thanks for reviewing tapes. Most bands on the lower level don't have the funds for records at the beginning of their careers and some other zines like Flipside have decided that it's not worth their time and effort to review them. Music shouldn't have to depend on great packaging to be reviewed. So thanks MRR and all the gang that works so hard to let us the people decide what is good and what is bad. B.B.F.N.



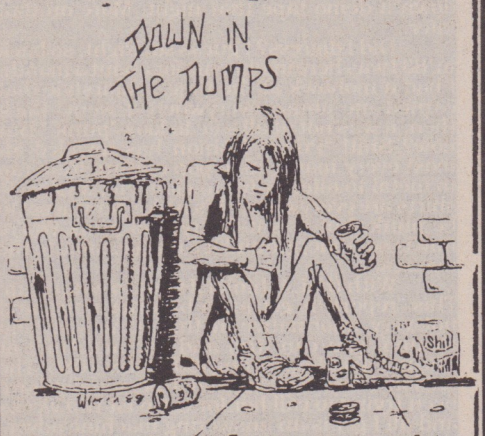
"America's #1 and don't you forget it!"
(bumper sticker seen on a Ford truck)

I've been doing a lot of driving lately. What, with the state of public transportation here in the Phoenix area, one has to drive to get around. In fact, one of the first things we did upon returning to the States was to buy a vehicle. We had quite a bit of money saved up (my wife and I are manic savers) so we blew some outright on an '87 Toyota van. I need a van to haul my drums around, you see.

Most of my driving was getting around to job interviews. I have a good steady work history (want a resume?) so I naively thought it would be easy to find some stupid full time job to pay the bills and all. Boy was I wrong. I was also rather naive about the American job market. You see, in the classifieds of the paper, only the real shit jobs that hardly anybody really wants are advertised. I found a part time job right off making phone calls, and even got a raise or a whole whopping 10¢ per hour doing it! Now I'm working general labor (temporary type crap) at various places all about.

We've also been driving about on little weekend camping excursions. Another nice thing about a van is that we can sleep in it. Let's see, we've been to Sedona as reported in a previous issue of this fine fanzine you're reading now. We've been to the Grand Canyon twice now, seen all sorts of old ruins and drove by Sunset Crater, an old extinct volcano. Sure, we're wasting gas I guess, but right now there's not much of an alternative. Propane powered vehicles are not as common here as they are in the orient, and I know of no place yet that has privately owned electric powered transport widely available.

DUMT



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Scene reports

Is anybody out there old enough to actually remember the oil embargo of the mid 1970s? Aside from Tim and Mykel, that is. Well, it was during that time that the price of oil (equating=gasoline) went up, as I remember, almost 80¢ a gallon, or more! So as I remember (I was in high school at the time) various forms of alternative energy were seriously being considered. "Gasahol," as it was called, even made its way on to the market. Hey, is that stuff still around at all?

Then the price of oil dropped, and most people went back to their old ways of driving. You know, fast starts and stops, long joy rides through the country, that sort of thing. Over the years though, the price slowly increased a bit at a time, but that was due to inflation, nothing big, nothing serious. Nothing to wait in line about at the gasoline station for. Remember when they were called "filling stations?" If so, you're almost as ancient as Tim and Mykel!! I'm only 28 and even I can still remember my father uttering the term "filling station."

So now we've got oil prices rising again, and don't tell me you don't know why. None to worry though, America's #1, or did you forget? We can surely kick those Iraqis' asses with our military might, right? Give me a fucking break!

Hey, look at it this way. Ever since the end of WWII, the United States has been locked into an economy that supports the military machine. Fact of life: war makes jobs. Now with the commies all of sudden turning into good guys, we have no reason to have a military, you dig? It's like this, we need another bad guy to hate. Just as every "professional" wrestling match has the good guys and the bad guys, so does the international political arena. The U.S. of course, in John Q. Public's mind are the good guys. But we need a viable bad guy to hate. It used to be the Russians, the Iranians, the Cambodians, the Vietnamese, the Koreans, even Japanese and the Germans back when Russia was "our" ally. The reason I put the word "our" in quotes is because I'm sick of hearing and reading the word "our" in reference to U.S. foreign policy. Don't include "me" in that you fucked up political commentator on the news. "I" support my own beliefs, okay?

Where was I? Oh yes. It seems funny to me how Iraq was favored over Iran just a few years ago. Just erase that letter from your "IRAN SUCKS" tee shirt and write in a letter Q. You'll be the trendiest "politically correct according to U.S. foreign policy" person on your block. If the U.S. is so gung ho about democracy, tell me, why do we now support the monarch Arabs? Give me another fucking break! Like all the ignorant people I have to put up with at work who all seem to support the party line, hey what is this? Fascism for real? Probably, now that I pause to think about it.

When you get down to it, I actually feel good about higher oil prices. Now maybe people will wake up and once again and seriously consider alternate energy sources. With the heat and sun here in Arizona, I really think that solar energy could make both profit for the corporations who care about nothing else, and help to show that we don't need uranium to boil water.

But for now, I've got no other choice, so drive I do. The feeling of wasting gas bothers me a bit, but what can I do? I could ride a bike I suppose, but not for long distances. I could ride the bus, but it's too inefficient. I wish there was a subway or overhead train or tramway here. Sadly, no.

I heard there was once a plan to build a train system in Phoenix, but the voters turned it down in favor of more freeways. Too madly in love with their cars I suppose.

"...let's make every day 'Earth Day' and keep America clean!" (soundbite heard on the radio)

I refuse to comment on the stupidity of this item. "Earth Day" means keeping "America" clean? I need another fucking break!

Now, on to the scene...

Before I begin, I must confess that I haven't really been getting out and into the scene much. I haven't yet been able to go to any of the bigger clubs such as Asylum or Mason Jar. The only "clubs" as such that I've been to have been the now defunct Rubadub Club (actually a guy's house) and Theater Triad. The latter is still around as I write this, and I really wish them the best of luck! Anna is doing her best to keep the lease and put on shows and events for everybody. All she asks is (a) nobody smoke inside due to the fire code, (b) no alcohol use or abuse inside or around the club and (c) no fighting, which goes without saying.

So I show up on a Friday night to see a show and what happens? People smoke wherever they please, despite the rules being posted clearly, people sneak in drinks, or hang outside and drink, and a fight breaks out. Typical, right? Why is it that the mentality of the few wreck it all for the many?

Look at it this way. I too am a smoker. But with a perfectly serviceable balcony, that's where I go to smoke when I see shows there. I like to drink too, but (a) I drive to get there, and that doesn't mix with drinking, and (b) it's the club's policy, so drink I don't.

As for the fighting? Well, I tend to think that it just represents the American way of life. If something pisses you off, kick it's miniscule ass in! Pissed angry suburban youth do their best to uphold this ideal. Never mind trying to talk things over, might is right and the toughest "man" in the pit rules. With three or four friends to back him up, any "man" can be a "real man" anyday.

Fortunately, most shows I've been to have been safe, especially since my wife and son usually tag along for the ride. Most of them also have been Hippycore sponsored as well. That brings me to another subject.

From the mailbox: I got a letter some months ago accusing me of writing about only the bands that hang out with the right crowd. I wrote the guy back sending my phone number basically asking him to inform me of any and all cool shows worth checking out. Hey, let's face it, I'm still green to this scene here in the valley, so any help in steering me in the right direction would be much appreciated. But did he even write back or call or make any attempt at recontacting me? No. I guess it's easier to complain than to do something about it. Sure, I complain myself, but when something is within my power to accomplish, I do it.

Bands: Most of the bands I'm going to mention are known to me by name only, any misspelling on my behalf should kindly be excused. Let's see, there's THEATER OF ICE, VIVID SQUID, HUNKY DORY, GENERICS, TRAUMA SHOP, STUPID YOUTH, VITALITY, BULLETS FOR PUSSY, CHARGE, FUSE, DISTURBED BUSINESSMEN, PLUG UGLIES, G-WHIZ, P.O.A. and all the other bands I've mentioned in past reports. There actually are many more bands worth checking into, but I'm really just too damn busy with life in general to keep a lid on it all. Write your own report if you don't like mine! Okay?

It seems that in the heyday of the Phoenix scene, Mad Gardens was the place to be. I wasn't around back then, well, not in this area at least, so all of this is just what I've been told. Bands that emerged in that early '80s scene include JFA, KILLER PUSSY, THE MEAT PUPPETS, MIGHTY SPHINCTER etc.

Then Tony Victor lost the lease to Mad Gardens (or something like that, not sure) in '84 or so, and the scene was forced into other venues such as Asylum, a place I have still yet to go to. Personally, I'd rather go to Theater Triad though.

Anyway, I'm told as "alternative" music (a polite way to say "trendy poser punk") gets more and more marketable, all the legitimate clubs bend over backwards to book punk and hardcore bands. Only those with an established following that is, like Agnostic Front and UK Subs, who both recently played here, I saw neither, although I did want to go see Gwar. As it was, we were too busy, mixing down a demo tape that night. More on that later.

Did I digress? I guess so. Right, so back in '83 I was here in Phoenix for about a month. I had a mohawk at the time, a hairstyle that earned me abuse everywhere I went. Back then, it was not at all safe to look "punk." But now? Shit! "Punk" fashion has invaded almost every marketable pop culture from rap to metal to alternative to glam etc. Misfits T-shirts are everywhere. It's no longer uncool to be punk, but it is if the type of punk you're into is so underground it's inaccessible to the masses.

With that, I think I'll start to wrap it up. This "report" is getting a bit drawn out, and not very informative at that. One last item though, you can (try) and contact Anna at Theatre Triad by calling (602) 468-1086. The reason I say "try" is that I personally have been trying to call her for the past two weeks and all I get is an answering machine advertising upcoming shows. Whenever she calls me back, I'm not in and I don't have and answering machine. She really needs some work done around the place, a stage was recently built through donated wood and labor, so I'm basically trying to contact her and see if there's anything she needs done, like lights or whatever.

To end it all, I'll mention a few more things that I myself have been up to. I was drumming with SLOWPOKE all summer. We made one demo tape all on our own, played one gig (that was also recorded) and then broke up. I myself was finding it difficult being just the drummer. I've got all these songs and lyrics in my head and I need an outlet. With SLOWPOKE, it really wouldn't have worked. Trust me Eryc, my songs would not have fit with it all. So I offered to drum until a replacement could be found, but with dissent among some of the other members of the band, breaking up seemed the only immediate alternative.

Next thing I know is that HOPEFUL MONSTERS needs a drummer and guitarist, so once the offer was made, I accepted. Hell, if I need to keep moving, doing at least something until I can put together my own band where I can release my own music and ideas on the world. So as it turns out, half of SLOWPOKE migrated to HOPEFUL MONSTERS, Jack singing, Steve on bass, part of the original lineup. New members: Mondo, guitar, Eryc, the other guitar, yours truly, drums.

Jack however, is a bit of a fascist when it comes to singing other people's lyrics. Once again I was faced with my role as being "just

PLUG UGLIES

Scene reports

the drummer" with little musical and no lyrical input. "Oh well," I figured, it's just a matter of time until I find compatible musicians to start my own band.

That matter of time came sooner than I expected as Al (guitar) and Jeff (bass) from SLOWPOKE still wanted to jam with me. We all are contributing musically and lyrically and are now known (tentatively) as SURGE.

So one the one hand, I've agreed to play in HOPEFUL MONSTERS. I'm obligated to myself to keep my word. On the other hand, I really do have a desire to create and take a more active role in contributing musically. So for me, SURGE is my main band. And the other? We'll just wait and see what happens. Maybe a compatible drummer will show up, maybe not.

Okay, I'm through, really. Send all hate mail, letter bombs, love notes and money to: Roger Armstrong/ 8605 N 59th Av #2009/ Glendale, AZ 85302.

P.S. It now seems that SLOWPOKE will be playing one last show with Cringer and Monsula in late November. As for HOPEFUL MONTERS? I talked to Jack and he didn't seem very enthusiastic about it all. I'll keep you informed...

So, another "report" from SoCal. I got some shit about the last one because of what I wrote about APOCALYPSE's drummer; itz the truth, tho, so no apologies (read the whole part, not just the beginning, ok? I hope you understand "alleged"). Anyway, enuff of that.

Ryan Hopeless (of Dead Letter zine) did a show at the Roller Rink in Reseda (across from the insidious Country Club) on 18 Sept. He lost $700, but said that the show went well otherwise. He attributed the loss to it being a Tuesday nite. Also, he wants to thank the FIXTUREs (plug!-new LP out soon!) and his other friends for all the help. Also, to quote from Ryan, "BAD SAMARITANS was on lst. — they were excellent." PACKAGE (the punctual punk band) played next. These guys put on quite a show (I gathered from all the crowd noise during their set). I'll try to describe their sound, but it's hard. Maybe PENI meets SUBHUMANS meets DKs meets Satan??? Next, after waiting for band members to show up — a long wait (what's new? T-e) — GLYCiNE MAX played a raging set. Next, the FIXTURES (plug! new LP out!) played quite a set. Nothing more to say. They played some songs from their old album which were great. The new stuff is a little different (plug!-new LP out!) but really enjoyable.

To cap off the show was BUTT-TOUCHER & the GOOD TIME ORCHESTRA, the punkest band around. It was getting late on this Tuesday nite, & they were having technical difficulties. The soundman had just left & I don't blame him. BUTT-TOUCHER were drunk, the manager decided it was over, & I agreed since the guitar wasn't working & the vox weren't hooked up & no one was there. BUTT-TOUCHER were very upset & went to the bathroom to jack off. Him & his guitar player play in my band also. We are the DUMFUKS; I sing. If anyone wants to send interviews, our goal is to achieve fame at all costs. Ryan/ 7146 Remmet Ave #120/ Canoga Park, CA 91303. You can order the ASG EP for $3 from this address, too — believe me, I need the $. PACKAGE can be reached thru my address & phone #, (818)905-4631.

The following Sunday (23 Sep) was a free show at Hart Park put on by Dale. SUBVERT SEC-CUNTS, GLYCINE MAX, MINDROT, CONSCIOUS ALARM, GARBLECRAT & NETIK played. About 300 people showed up. A huge pit during SUB. SEC.'s set was fun for most involved (except for mr. punk rock asshole's participation. No, I wasn't in it; but I don't mean to condemn it either. The bands get off playing, the crowd should have an outlet, also). No shit from the pigs. Thanx to a certain person, the Community PA was born that day, also. It ain't great, but itz enough.

On 27 Oct, ASBESTOS DEATH, MiNDROT, FUCKiN' DEFECTiVE, GUTTER-SNIPE & ZYKLON-B played at U-Gene's. Unfortunately, it was a small show (less than 50 people). Those who missed it missed out. I must apologize to Albestos & the band for the small turnout after the long drive. And for those of you who complain about nothing to do, go there instead of paying $15-$18 to see Gwar & Sonic Youth shows put on by Goldenvoice.

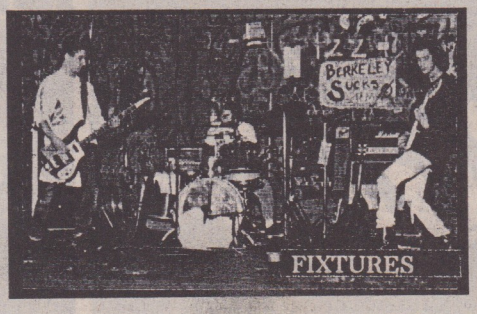
G. MAX, SUB. SEC. & the FUMES played an eviction party in Long Bch. on 20 Oct. It was a pretty fun one. The FUMES are another great band to look out for. They did a fun set that included BLACK FLAG & ANGRY SAMOANS covers. And to the fukken asshole that stole my recorder (that I have to replace cos it was Sue's), fuck you. If I find you, I'll kick yor ass. That'z bullshit. If anybody has a live tape from that day, please let me know.

On the zine scene. System Opposed seemed on the verge of folding becos Camille had a car wreck. She's alrite but her car was totalled. Ryan Hopeless & another person are going to help get #6 out, tho. Anyway, I've just put out Happy Thrasher #11 & it'z available for $1.25 ppd ($2 out of the u$) from my address. Into The Void is a zine have yet to see, but I will have something about it next time. Also, I've got a few Unscene #1 & kop-Slaughter left. If ya want one or the other or both, send 75¢ (preferably stamps) for each one.

I hope to put out a single by MINDROT soon. Richard at Wild Rags kind of re-did their demo. He even took the liberty of blacking out the price whilst leaving the "pay no more than" so that he can sell them for a dollar or 2 more. Gee, thanx, asshole. G. MAX have a new demo out (actually, it's their lst) & will have an LP out in early '91. F. DEFECTiVE will have a 12" out, too. If any touring bands wanna do shows here, send a tape & info @ least a month in advance. I can set up a couple or more shows, crash space, & advertise it well.

Thanx to Pete & Mia HOLOCAUST for the cool party w/ MINDROT & G. MAX at their place. In the next one, I'll have shit on shows. If ya wanna write to any bands &/or zines, send 'em c/o me & I'll forward them (unless you have their address). No, I won't open them, but put the name of the zine or band on the outside. I'm too lazy to print the addresses this time, that'z all. Stick-write me! Does anybody know what'z happened to the Warzone Collective in NI? Hello Gerry, Norman, Brenda, Jules, & Keith. think, stink, & drink, Tin-ear/ 859 S. Barnett Ave./ Anaheim, CA 92805-5408/ (714)647-2307

P.S. Two comp tapes will be out soon. Mouse MINDROT and Shant are each putting one out. Mouse's should be out in late Nov/ early Dec and both will be a benefit for the alternative music hall that'z being done here in O.C. His will be of SoCal bands past & present (APOCALYPSE, MINDROT, G. MAX, MEDIA CHILDREN, ADS, etc.). $2 or a blank tape to Matt Parrillo/ 25502 White Fir Lane/ Mission Viejo, CA 92691. Shant's will be more topical, concerning bands (Danbert Nobacon, Citizen Fish, O.C. bands, etc.).



Washington #1- Wow, a scene report from Washington State? That hasn't happened in awhile. Even though I don't know you, thank you Doug for bringing the music out of the mud. And at least it's not headed under Seattle anymore, as I guess someone realized there are some great bands out of the Seattle area.

Whoops! I must introduce myself. I am John Book, a fat guy with glasses, and I'm a writer for various fanzines across the U.S. I'm a fan of all types of music: punk, grunge, jazz, rap, soul, Hawaiian, thrash, speed metal, everything under the sun except country (I do like the blues, but I hate country). I live in the Tri-Cities, which is a little over 200 miles away from Seattle, but there is a scene here as well. Yes, the Tri-Cities is the home of the Hanford Nuclear Plant, and yes, our hockey team, the Americans (which consists of nothing but Canadians) is the team that beat up the crowd at a hockey game, which was captured beautifully on the Poison Idea home video "Mating Walrusses." Before I start going into a tirade about thing, that don't make sense, let's discuss the music from the Evergreen State, which is what a scene report is all about.

Like Doug said in the last report, more and more all ages shows are being done every week across the state, which gives the kids something to do, especially those who want to kill the folks on that great TV show, "Cop Rock." No major fights or scuffles have happened, but, like always, you never know. More on shows later.

You probably already know that MUDHONEY is on a temporary hiatus, so you won't be hearing too much from them, for now. By now, most of you collector geeks have probably bought 10 copies of the debut single from, get this now, (FREEWHEELIN') MARK ARM. Is it a parody of Freewheelin' Bob Dylan, or is it the singer from MUDHONEY doing a song called "Masters of War"? Really don't know.

JESTERS OF CHAOS did not get back together, as popular rumors have it, they are a dead band.

MILKTOAST, a band originally from New York, have moved to the Seattle area and have fit in very well with some of the bands. Their self-titled demo tape is still a good seller, and they will be going into the studio soon. Their music is kind of a mix between punk, punk rock, thrash, speed metal, and who knows what.

Hailing from the town of Everett is the 4-piece OUTRIGHT, a drooling band that has a hardcore edge. Great strong vocals by Wretch, who also does a lot of artwork for other bands and concert flyers, and some really great music overall from bassist Shane, drummer Eric, and guitar man Aaron. Their 5-song self-titled demo cassette can be had from 8913 Emerson Pl./ Everett, WA 98208.

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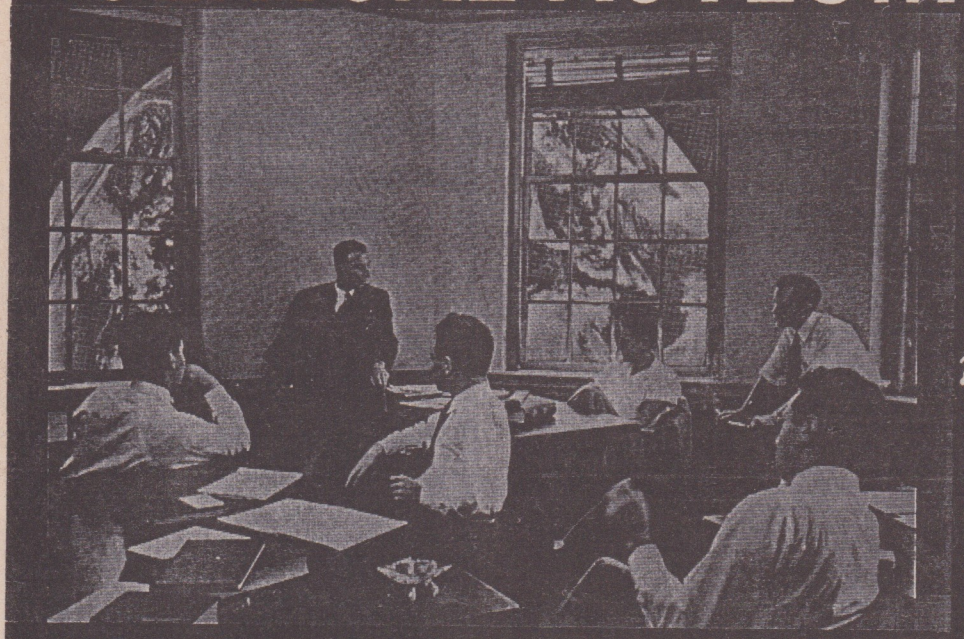

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THE ACCUSED are on tour in support of their fourth and latest album, Grinning Like An Undertaker, on NastyMix Records, home of rappers SIR MIX-A-LOT (who appeared on the bands last album), KID SENSATION, and Seattle's answer to N.W.A., CRIMINAL NATION (formerly called AMERICA'S MOST WANTED). Anyway, at the shows they are still selling the precursor to their album, a ditty they call "Hymns Of The Deranged," on eMpTy Records. Although not on puke green vinyl, the eight songs featured are still a good thing to check out. A new record called Murder In Berkeley, a 7"EP, is now out for $4 ppd. from: SMILIN' EAR/ PO Box 47655/ San Antonio, TX 78265. It's a live recording that is pretty decent, and should be ultra rare. Splatterrock fans dare not miss this one.

There's a wacky band from Bellevue (the city and the nut house) named SLAM SUZZANNE, which some of you may already be familiar with. If you liked their "Dead Water Bunny" demo, then prepare for their debut slab of vinyl, aptly titled On the Floor With Your Mom. This band is a twisted mix of punk, pop, hard rock and a few other things that is best described when you see them live. Singer Phil Bentz used to be a prime member of THE DEHUMANIZERS, so if you want lunacy in your life, the album costs $8. Snag it from GREEN MONKEY RECORDS/ PO Box 31983/ Seattle, WA 98103. If you like to say fuck, and don't mind saying shit once in awhile, this is a band to listen to.

COFFIN BREAK have come out with a single on the label that originally turned them down, Sub Pop (the band are signed to C/Z). The single is called "Lies/Pray". If you enjoyed their Psychosis EP, but got kind of distorted when you bought the Rupture album, this new single brings that grunge you love/hate where it belongs. "Lies" starts off as a TED NUGENT tribute, and then things start to get muddy and ugly, you know the typical cliches. "Pray" (no relation to the MC HAMMER song) is quite heavy. Overall, the single is harder than their album. Let's hope that the band do what they did for the single for their next effort on C/Z. Should have no problem finding this.

If you're tired of the material from Sub Pop or C/Z, and interested in what else comes from this state, check out the material from Estrus Records, founded by MONO MEN members Dave Crider and Max Wright. Based in Bellingham, the label has eight records to their name, including "The Estrus Lunch Bucket" box set, which consists of three 7" singles with music from MONO MEN, YOUNG FRESH FELLOWS, GAS HUFFER, SEAWEED, GIRL TROUBLE, GAME FOR VULTURES and six others. The label concentrates on garage style punk, with that sound that is reminiscent of the early punk from the early 1960s. All of the records from the Estrus vaults all have their own quality, and not one sounds the same. Crider's goal is to have people stop thinking that Washington is the "Sub Pop State," and he's doing a good job so far. As for MONO MEN, they are going to Europe on tour in support of their Stop Draggin' Me Down album early next year, probably February and March. Estrus Records/ PO Box 2125/ Bellingham, WA 98227.

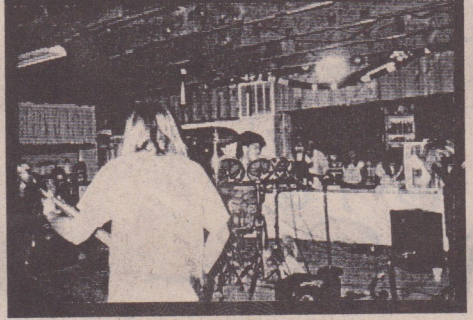
Getting back to the punkier side of things, we have a fresh new band called FACE FIRST, which features Eric Kinder of OUTRIGHT still on drums. FACE FIRST is a hardcore/punk band and do songs that are in a positive mode. You Are What You Are is the results, and each song talks about how we must be concerned about each other, and that we all are one race, the human race. If you're into socially conscious music done with a lot of aggression, check this band out. Address later.

Now we move down to the Tri-Cities, which is on the southeastern side of Washington, and a 2-hour drive from Spokane. There isn't much of a scene here, but things are about to change with the release of two demo tapes. WORLD FUNERAL is one band whose demo should be out as you read this. They are more or less a thrash band with speed metal tendencies, but who do not have the attitudes or posturings as your typical metal bands (read WARRANT, CINDERELLA, GREAT WHITE, L.A. GUNS, blah, blah, blah). They have punk feel to their music, evidenced by their live shows, where singer Mike Larson screams like a wild banshee while telling the crowd about censorship, the environment, and things as current as the Middle East Crisis. If you like the punkness of Anthrax, but hate the egos of Megadeth, WORLD FUNERAL is right up your alley. Contact them at: WORLD FUNERAL c/o Screaming Weasel Productions/ 1014 Thayer/ Richland, WA 99352.

But if you still want your punk and hardcore, maybe D.N.C. is the group you're looking for. Standing for DAMNED NATION CORPORATION, this quintet do magnificent live shows, where not one member stands still and vocalist Gary Marcotte jumps around as much as THE ACCUSED's Blaine Cook, maybe even more. This band incorporates thrash, speed metal and hardcore into their songs, as well as a pinch of grunge and a funk that is nothing like the funk of Living Colour, 24-7 Spyz, Slack, Fishbone, Faith No More, Red Hot Chili Peppers, Primus, Limbomaniacs and bands of that ilk. It's not metalfunk or funk-metal, but it sure is something. They just finished the recording of their first demo, reported to be with five tracks, and hopefully will make this band into a well-known entity. D.N.C. c/o Gary Marcotte/ 1429 Richie Ct./ Richland, WA 99352. (For you trivia buffs, D.N.C. and WORLD FUNERAL are two bands that came out of COMATOSE, an overused name. Their second demo brought them out and quickly shoved them in the grave. Their only claim to fame was opening up for THE ACCUSED and WEHRMACHT in late 1988, and appearing on a local TV news clip about the evils of heavy metal, at a time when Geraldo talked about nothing but satanism in music.)

Want some speed diced and sliced with grindcore, in the spirit of Sore Throat and Napalm Death? THE MISUNDERSTOOD is grade A stuff. They are a brand new band, and have only done a few shows so far, but they are gaining a loyal following. No demo or vinyl plans yet.

Now we take a 200-mile hike up to the Seattle area, in the suburb of Mountlake Terrace, known for being the city where FORCED ENTRY resides. There's a band over



there that I have a lot of hope for, and I feel they have what it takes to make it. The band is called DUMT, a 4-piece "thrash/punk" band (their description) that originally started in the summer of 1989 as nothing but a joke. Their first demo, "Dumped Again," was a school school project for a now departed band member; since then they have taken their brand of hard loud music and dumb, stupid lyrics that really make perfect sense a little more seriously. On the outside they seem to be a total joke, but when talking to vocalist Mark "Hawk" Hawkinson and guitarist Dave Hageage, they sure have a lot of topics to get off their chest, and they choose to do it in a

we lost the captions on these

humorous fashion. Their repertoire consists of titles like "Make Love Not War (But Use Contraceptives)," "Don't Drink And Drive," "Fuckfaces," "Formula Sucking Bitch" and "Big Air Is God," their ode to snowboarding. If it's one thing that this band has, it's motivation, as well as determination. There were plans to release a split 7"EP with OUTRIGHT on Overkill Records, but the deal fell through. A split cassette may surface, and the band rounded off by Bruce Stockton on drums and Jake Huber on bass, really look forward to release something on vinyl, be it a 7" single with a large center hole, a 7"EP, a 12" single/EP, a split 7" single/EP, or even contribute a song to a compilation 7" or 12"EP. If push comes to a shove, they may release a vinyl piece themselves. Although together for a short time, the present line up has something that gives what they do value. They've opened up for Poison Idea, THE ACCUSED, LAST GASP, SABRE, SLAM SUZZANNE, Vampire Lezbos from Canada, and have headlined a few shows as well. Check this band out at DUMT, Attn.: Dave Hageage/ PO Box 301/ Mountlake Terrace, WA 98043-0301. FACE FIRST can also be reached through this PO Box.

As for fanzines, Odin Thompson runs one that he faithfully calls Metal Müther, which is much more than stupid shit like Rip.

T.O.L. named 'Publisher's Choice' in *Factsheet Five!*

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DEMISE

Scene reports

Hit Parader or Circus. The first issue featured interviews with DUMT, SABRE, SLAM SUZZANNE, and a few others, as well as a good amount or record reviews. A lot of grunge is also covered here. Odin, a former disc jockey for a shitty radio station (I know, since I was a DJ there myself), is also in the progress of starting his own label, also called Metal Muther/ 3036 4th Avenue W./ Suite ~2/ Seattle, WA 98119. Phone #: (206) 285-

9125.

Mike Larson of WORLD FUNERAL also runs a lot of the shows in the Tri-Cities, so if you'd like to play up here, we're open to anyone, talk to him at the WORLD FUNERAL address. Phone #: (509) 946-7124.

If you'd like for your music to be reviewed in various fanzines, whether you're from Seattle, New York or Haleiwa, my mailbox can be filled at: 2502 W. Opal St./ Pasco, WA 99301-3352. This is John saying no more.

Washington #2- Hi! Looks like I'm back again with another little ditty about whats going on around the forested desert so many of us Washington people call home. Before I get to the bands and all that other good stuff there are a couple of things that have been bothering me recently that I would like to get off my chest.

First off, by some unlucky twist of fate, there were two big independent all-age shows that happened to fall on the same day. Both were in Seattle. No big deal right? Normally, I would say "right!" but in this case it seems that some person(s), for the quite obvious reason of getting the out-of-town bands a bigger draw, felt it necessary to rip down fliers for the local show and put up fliers for the one they (?) planned to attend. Cool, huh? Geez, I thought so. Now I don't claim to be a genius or anything but wouldn't it of made more sense and been a little less obvious if the person(s) would have (1) crumpled up the local bands fliers and thrown them away elsewhere instead of leaving them at the scene of the ripping down? (2) stapled the out-of-town bands fliers in some other spot rather than in the spots that were just cleared by the removal of the local bands fliers? C'mon! Use a little common sense next time! You stupid fuck!

Secondly, I'm up for a good protest now and then, especially something as fucked up as the U.S. troops helping the Salvadoran government to torture or kill off any people they happen to decide are "political agitators" but... when you happen to witness a protest that's so organized that it looks like the cops are having just as much 'fun' as the people in the protest (and they're not even beating anyone up!), you have to kind of wonder how serious these people are really being taken. Needless to say, I didn't participate.

Well, enough bitching, huh? Lets talk about something else... SHOWS!!!

Theres been a lot of cool all-age shows going on as of late. Some of the bigger bands to pass through have been Snuff, Chumbawumba, The Melvins, The Dwarves, Sam I Am, 23 More Minutes, Eve Libertine and Mecca Normal. A couple of people who try to get out-of-town bands shows are Greg Willlamson and Paula Sen. Greg's address is 1530 13th Ave. S./ Seattle, WA 98144. (206) 726-9613. Paula's address is PO Box 20236/ Seattle, WA 98102. If your a band and you want to play in Seattle, talk to one of these folks. At this time I would also like to applaud the efforts of local Seattle people who have been individually putting on some great local shows. Keep up the good work! With that in mind, on to the local band scene...

The big shocker in the area is that SUBVERT's drummer quit the band. Hmmm, looks like they might be on the backburner for awhile breaking in a new drummer. Hopefully they'll get they're shit together soon.

THE TREE PEOPLE have recorded three new songs and are looking for someone to help them put it out on a 7". If you're interested you can write to them directly at 1206 E. Pike, Suite 671/ Seattle, WA 98122. By the way, they still have a 7" single out for $3 on Battery Records/ PO Box 21281/ Seattle, WA 98111-3281.

FACE FIRST have been playing a few shows here and there. They play some pretty classy HC with a touch of metal thrown in for good measure.

ASPIRIN FEAST should have their new 7" out by the time this comes to print. Six songs of pure HC mayhem and dirge for only $3! Write to them! Here's the address. Mike Fischer/ PO Box 95492/ Seattle, WA 98145-2492.

THE PURDINS are still around and playin' their brand of rockin' punk stuff. I hear they put on a pretty cool show that consists of blood and disco outfits. Go check 'em out! By the way, Zach from THE PURDINS owns his own recording studio, so if you're a local band and want a great 8-track recording, give ol' Zach from Electric Eel studios a call. His number is (206) 763-6897. slower paced rockin' 3-piece from Renton that have been playing a few shows around the northern Washington area.

THREE LEGGED DOG have made the big move from Missouri to Seattle and so far have played a couple of bar shows. They play HC influenced grunge and have a tape and a 7"EP available. Sorry, no address yet.

WHIPPED (the record lable and band) have put out the State of Confusion 7". Great HC and it's available for $3 payable to Doug Pack or Paula Sen at PO Box 20236/ Seattle, WA 98102. Get it and realize the true meaning of punk!

Had enough of this Seattle scene stuff yet? Well, I have, so let's move on, shall we?

Across the deep blue waters of the Puget Sound lays the little logger's town of Bremerton. It's been known to house such talent as those lovable hippie punks HESTER PRYNE who, at this time, have a double 7"EP available for $6 to Flush Records/ PO Box 1050/ Richmond, CA 94802. Some good melodic punk that kind of reminds me of a mix between later Die Kruezen and All.

TWO FEET SMALL have broken up, dammit! Fortunately, though, I hear they already have another band in the making. Whew! If it's anything like T.F.S. it'll be rad!

When thinking about good music in eastern Washington, Spokane always seems to be the first place to come to mind.

TOTALLY FUCKING LIT just released a new 7". If it's anything like the stuff they were playing a year ago, it's going to kick ass! Sample it for $3.50 on Empty Records/ PO Box 12034/ Seattle, WA 98102.

Having been labled a SE band one too many times, TAKE CHARGE have now changed they're name to WATER STREET and have apparently just released a new tape to back it up. If you're interested in fast-paced HC and would like to acquire one of these little gems, write to Jim Speaker/ W. 1618 Clarke/ Spokane, WA 00201.

Another band in the area who just put a tape out are MOTHERLODE. From what I've heard about them, they sound like a cross between NoMeansNo and The Stench and are tight as hell live. Write to them at 1317 E. Empire/ Spokane, WA 99207.

In the Tri-Cities, there is only one band I know of, and that's WEDGE. They've just recorded so there should be some vinyl out from these guys within the next few months. Hmmm... Something else you should know, if you're looking to play a show in the Tri-City area, Heath from WEDGE puts on most the shows around there. You can get ahold of him at (509) 582-3465.

Well, that about sums it up for scene report #2. Hope this one was a little more informative than the last one. Once again... If I fucked up any band info, please let me know so it won't happen again. OK? See ya!
"Whipped" Doug/ PO Box 20236, Seattle, WA

Greetings from Frisco! The first scene report I did, about 9 months ago, I layed out guidelines for people who wanted to put on their own shows here in S.F.... Well, I seem to be the only one to take that info and do something with it, because there is still a serious lack of all ages shows here. Anyways, all ages or 21+, there is a shitload of activity in the area. So much so that this meager report will barely scratch the surface, but I'll do the best I can and get right into it.

As for Bay Area bands, FILTH ranks up among the top. This East Bay fivesome is punk as fuck. During their show at Gilman's two year anniversary without Tim Yo', singer Jake spilled 100 or so razor blades onto the stage and audience as they were going into "Scarred For Life." Maybe not such a good idea, as several people were cut, lots of people got pissed, and their set ended, but whoah! (Other FILTH news: they're working on a split LP with BLATZ for Lookout!, and drummer Dave E.C. is being replaced as of Jan. 5th with Derrik from Canada.)

BLATZ, another East Bay punk-as-fuck five piece, is fuckin shit up all over the place. In late October they played in a small apartment in S.F. The college housemates who asked them to play didn't know what to expect, having never seen them. BLATZ showed up with 40 friends and trashed the place during their set. Yeah! As I said, they're working on a 12" with FILTH. Who knows when it'll be out.

By the time you read this, CRINGER will have completed their 7-date Bay Area tour, tearing apart the whole scene with their inspiring messages of peace and love. All two of their groupies agree. They will be recording in December for a Vinyl Communications 7" and a Dissent split 7". Word has is they will have 7"ers on two labels that are just starting up and are planning a European tour next spring. They also happen to be the fucking cutest band in Frisco.

FUEL returned safely from a nearly 2-month tour of the states. Only 5 out of 35 shows were canceled, and their van was broken into only once. They are now taking a break to reassess their goals and work on new material. Guitarist Jim is going to Canada for a few months, returning in January.

GREEN DAY seems to have lost drummer Al Sobrante. He's going to college up in No. Cal. Meanwhile, Tre Cool of LOOKOUTS fame has taken his place. (Lawrence reassures me that the LOOKOUTS haven't broken up. They have a 10" coming out in Dec. or Jan.)

Scene reports

Every weekend there is a new story on the status of GREEN DAY... broken up, last show, taking a break, on and on. They are still together and are trying everything they can not to break up. They have a lot of new material also, but no vinyl in the near future.

MONSULA will have an LP out in Jan. on Lookout! and are going to Arizona over Thanksgiving with CRINGER. THE HATED are planning a studio trip in the near future. They're hoping for a 7", but will settle for a tape. "It will be so underground," singer George said, "that you won't see it for sale anywhere. We're going to trade it for food, clothes, etc." Pretty cool.

On a heavier note, at the Gilman Anniversary show, George Hated announced that he has leukemia. For those of you who don't know him or have never heard him speak, he's a truly good person. Those of you who have know how intense this is. Fight, George!

LUNGBUTTER is currently looking for another instrument. Boris didn't specify what. They will have a record or tape out by Jan. Boris goes to the school of recording arts and can apparently get it done very cheaply.

STEEL POLE BATHTUB have several releases coming out early next year. The first is a 7" with Biafra. (I heard the test pressing. It rips.) It'll be a picturedisc of an x-ray of a two headed baby! Next is a full length LP with Biafra. Then a SPBT LP on their lonesome. Somewhere in there should be another 7", I do believe. In late Jan., the TUB are touring Europe with the MELVINS for a couple of months.

NEUROSIS are spread out all over the state now, but continue to come together every now and again to rock our guts. They are currently working on new material, but have no definite plans for the future. BOMB should be back from their two month European tour by now. I've been getting reports here and there that it's going really well for them. MDC are back from Europe. It went good as usual.

SISTER DOUBLE HAPPINESS signed a 2-record deal with Warner Bros. ASBESTOS DEATH's second 7" will be out soon. HEMI will have their first 7" out on Big Money Records in the new year. It has been delayed due to poor mastering. They recently recorded four more songs and are looking for another label. ALL YOU CAN EAT "are available to play anytime." Their demo tape "is available" but never seems to be around when you want it. Not that I want it, but...

FILTH

BLISTER is aching for a label. I can't believe nobody has snatched them up. A Frisco band to look out for in the future is SKUNKWEED. Their self-titled premier 7" is raw and fun. They're on Legalize Records. If you haven't guessed, the band and label promote the legalization of hemp (marijuana). All right! 23 MORE MINUTES completed their U.S. tour and are kicking back in New Mexico until Jan. It went well, so they say. TOOTHLESS DOGBREATH TORSO.

Some label news: Stop writing LOOKOUT! in Laytonville... Lawrence is now in Berzerkeley (find address in ad herein). Oh, and buy the new MTX release. Something about 15, but I shouldn't say... I think? As for Vary Smell, expect a DOWNFALL 10", SHLONG 7" and PLAID RETINA LP soon. The ECONOCHRIST Ruination LP is being repressed in Germany. Naughty Music, a very new label here, is on the eve of their (his?) first release, a NAUGHTY WOMEN 7". Punk! Shredder Records just put out the Parasites LP and undoubtedly are working on the next. A fine local label that is. "More Songs About Plants and Trees," Allied Recordings' third 7", should be out by now, featuring Antischism, CRINGER, the LOOKOUTS, and Nausea. Master Yates is releasing the WARZONE EP in late Jan. Alternative Tentacles was going to release it years ago (it was recorded in '82, this being ex-MRR mainstay Jeff Bale's band) but never did. John found the tape and asked if he could, so there.

BLATZ

FLIPPER is back without (obviously) Will Shatter. Their new bass player was introduced by Bruce as "replacing dead guy'. They sound like they used to, have some new material, and have recorded for a 7" on Subterranean Records.

Zinewise, Wajlemac (or however the hell you say it) #9 is out now, with interviews with Unrest, Libido Boys, and SKANKIN' PICKLE, and reviews of the Frisco comic shop scene and restaurants. Absolutely Zippo should be on the verge of something big. Wordburger #14 is floating about. Leper Cotillion #3 is on its way, as is Homocore #7 and Chainsaw #3 (local homo mags that rule). Keep eyes peeled for Too Far #10. It's a local zine that focuses on feminist issues from the punk world and will be out about now. Pressure Drop Press' latest book, "You Don't Have To Fuck People Over To Survive," is available and is well worth every penny. It's a compilation of artist Seth Tobocman's works against work and oppression.

By now, everyone must have The List. It is a datebook of every punk/funk/thrash show in the Bay Area. This guy Steve has been putting it out for about six months now and keeps cranking updates out daily it seems. It's a cool thing, so take one if he looks at you and asks, "Do you have The List?"

Gilman St. has been having some great shows lately and the vibes are like, totally mellow. The Berkeley Square is having 18+ shows again. Morty's in Frisco is 18+ and has decent shows. That guy Dave is out of the 6th St. Rendezvous (21+) and shows seem to be picking up. The CW is a pretty cool place on Sunday nights for shows (21+). The Chatterbox is re-opening for live music under the name the Chamelion (21+). There have been some great warehouse parties in West O'land at the Hated House and at this space around the corner from them. Pay attention for these... they're great. And lastly, all ages shows have been happening at the Women's Bldg. in Frisco once or twice a month. Watch for these, because they are the only all ages shows in The City besides the Stone, which I will not mention.

Fuck. That was a long one. I'm not even going to attempt to list contact addresses. Look for them in this and future issues. If you're interested, you'll find them. Oh, next time you get pissed off because you can't find vinyl anymore, go to Epicenter in Frisco. Best selection of punk... probably anywhere. They also need more volunteers (see ad this issue), and so does Blacklist. Do it!— Shawn F.

Pics by Murray Bowles

GREEN DAY

the DERELICTS

Derelict: a drunken bum. The Derelicts then must be a bunch of drunken bums. Actually, they are a punk band from Seattle. And they do like to drink. The interview took place in San Francisco during their leisurely tour down the West Coast. There was lotsa beer handy and an annoying dryer going ka-thunk in the background. To properly prepare yourself, you might wanna grab a beer (or several). These guys do have three singles out: 'Drugs N Guns' on Penultimate; 'Time to Fuck Up' on Empty; 'Misery Maker/Wash' on Sub Pop. Interview by Michelle Haunold and Deb E.

MRR: So, let's do the introductory thing...

Neil: I do... belch! Neil, guitar.

Ian: That's Rik and he plays the drums. He plays the slammin' double bass. And I'm Ian and I play the slammin' quadruple bass.

Duane: I'm Duane. I'm a poet. (Complete silence. Laughter.) Just kidding.

MRR: You weren't with the band originally (to Neil and Rik)?

Ian: No, no wait. The Derelicts were never in Denver.

Neil: They just started in Seattle three years ago.

MRR: I wondered because the first single...

Neil: We had a different band in Denver.

MRR:... had PO Box such and such, Denver.

Neil: That was just a steady address.

MRR: So what band were you two in before the Derelicts?

Neil: Psychodrama. When we moved out here we just started a new band.

MRR: (Michelle, not Deb) You moved out here from?

Duane: Denver!

MRR: (Michelle) So you did come from Denver! (Deb) Yeah, but the Derelicts aren't from Denver!

Duane: We're not from San Francisco either.

Ian: And Rik and I are both from Seattle.

Rik: That's right, born in Long Beach, raised in Seattle.

MRR: So Psychodrama was playing and then you guys...

Duane: Enough about Psychodrama.

MRR: I was just curious because when your first single came out I was just like, "Hmmm, who is this band?"

Neil: Yeah, that was like we recorded that a year ago... no, it came out like two years ago.

Ian: November of '88.

Duane: That was with Joe though our first bass player.

Ian: Yeah, that was with a different bass player.

MRR: And what happened to him?

Rik: He quit to ride in the Tour de France.

Neil: He's a bike racer.

Duane: He's a nice guy.

I and Neil: Yeah, he's a great guy!

Rik: He didn't like the lifestyle.

Neil: He didn't want to drink.

Ian: And I did!

MRR: So you fit right in!

Neil: He called and said, "I wanna drink!" and we said, "You're in."

Ian: It was kinda funny because actually I didn't know any of these guys before, but I knew the bass player.

Neil: Yeah, actually Joe told us, "I'm gonna leave the band, but I know this guy who's a good bass player and he really likes you guys and he's seen us play." So we go, "Hey, cool!"

Rik: Beer... please.

Ian: He played a tape and then I went and saw them play.

Duane: And after months of practice he finally learned the songs. (Laughter.)

Neil: It was very hard... (more laughter) ...because he had never played any instruments.

Rik: I joined this band just because of an ad I saw in the Rocket. It ended with: heavy drinker preferred. (Laughter.) What was it? Wanted ugly, but strong, no ugly, but proud, power drummer. Something like that. Heavy drinker preferred.

Duane: We didn't really get what we wanted but he works out ok. (Laughter.)

Rik: Yeah, I know, I screwed up the ugly part. (Laughter.)

Ian: He played a slammin' double bass anyway. (Complete silence.)

Rik: Used to.

MRR: You don't have a double bass.

Neil: No double bass!

Rik: I did.

Neil: We made him drop it. Well, the first single he did.

MRR: You did?!

Ian: On the first single it's all double bass.

Neil: On that part where it goes...

Ian: On "Sharon Needles".

Rik: And the stuff for the German thing was all recorded with double bass.

MRR: Which German thing?

Neil: Oh, we did... we're doing an LP for Germany.

MRR: For Glitterhouse?

Neil: No, Empty Germany. It's a compilation. We have a 12" EP that hasn't come out yet and that's nine songs. We had to have 23 minutes of music. It has like the b-side of the first single, b-side of the second single and like two compilation songs and two unreleased songs. It's like stuff we had from the studio.

MRR: When is that supposed to come out?

Neil: Well, we got the test pressing and it has to be remastered. I'd say in a couple months it'll be out though. Maybe less then a couple months.

MRR: What was wrong with it?

Ian: All the levels were way too low.

Neil: It's like.. it's gonna be a good record. We just don't want it to come out if it doesn't sound right. The EP that's gonna come out in America is a 45 and it's really loud.

MRR: What's that on?

Neil: Penultimate.

MRR: So you are still doing stuff with him?

Duane: No.

Neil: Ummm...see the thing is that that was supposed to come out and we've put out two singles since it was supposed to be out.

Rik: It was supposed to be out about a year ago. Well, that EP was supposedly the last thing he was gonna do.

MRR: So what's the deal with Sub Pop?

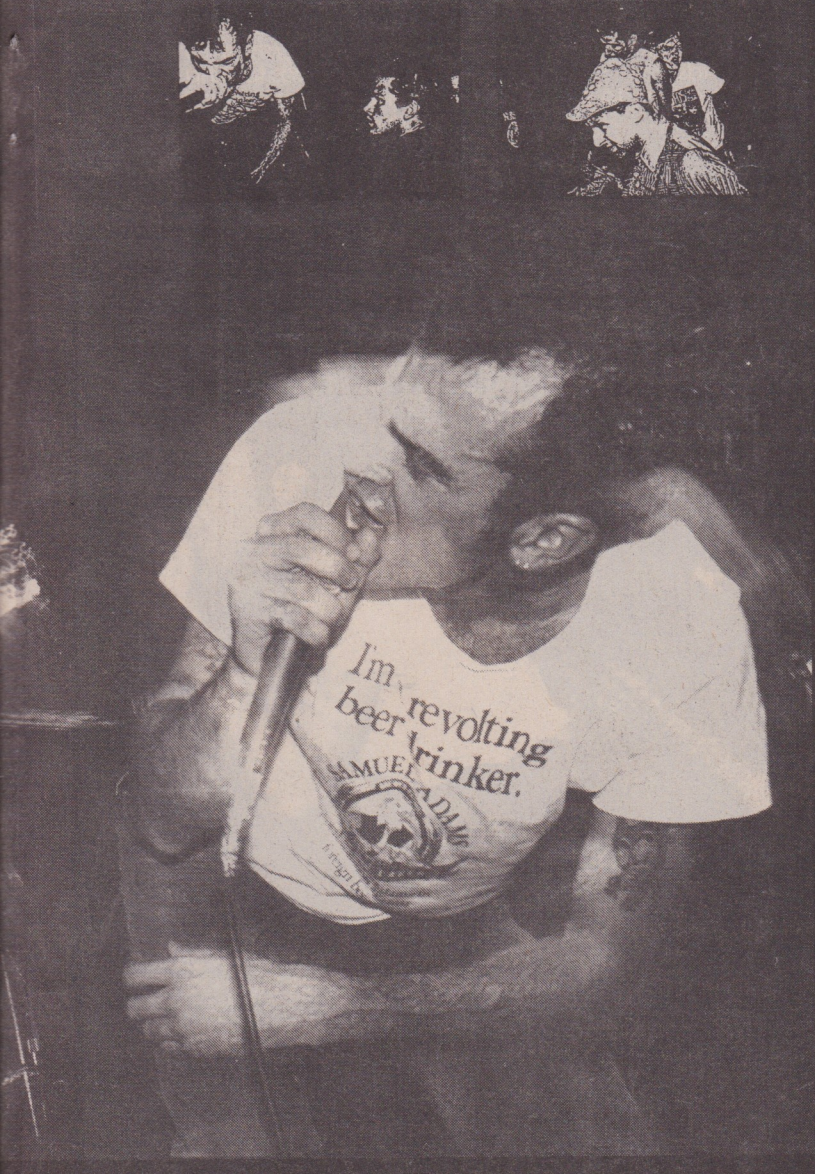
Rik: (Heavy sigh.)

MRR: Nice reaction, Rik's head is now on

the table.
Duane: We did the single for them.
Neil: Potentially a 12". It's nothing written in stone.
Duane: Then a movie. (Laughter.)
Rik: And then Vegas!
Neil: They were cool. They were just like, "Hey! Wanna do a single?" So we said, "Alright, sure." We've known 'em for a long time.
Ian: It's like there's so many people in the bands, in the Sub Pop bands in Seattle that are just part of the same scene.
Neil: Like right now, if you notice, they are doing the Dwarves, they're gonna do a Poison Idea single. They are branching out. They wanna do something with Neurosis. Bruce liked the first single.
Duane: A lot of people slag on them too, but they're putting out alot of good stuff. Punk rock and hardcore stuff.
Neil: Something a lot of people don't know is that the last two singles were recorded at the same time, mixed at the same time.
MRR: The Sub Pop one and "Time to Fuck Up"?
Ian: Yes.
Neil: We did about eight songs and they chose like four that they really liked.
Ian: Same recording session, same mix down.
MRR: But they sound like they were from two different phases of music.
Neil: They were mastered differently.
Rik: It was when they got to the pressing plant.
Neil: One of 'em was down at Georgia Records and one of them was mastered K-Disc. We got them back and they sounded completely different. Neither one is bad, it's just like the slower song has way more bass, kick drum and heavy end. I really prefer that one.
Rik: But they are both from the same night.
Neil: K-Disc just came out with a cleaner, high-end production.
Rik: A lot of people think that Empty single is the first.
Neil: Yeah, a lot of people think that is the first one we put out, but it is the second. And the Dressino plant destroyed the master tape...
Rik: So, we can't re-release the first single.
Neil: But you can get it on the German one.
Ian: The b-side. "Sharon Needles". Anyway, Sub Pop is really good record label. I like a lot of the stuff, I don't like some of the stuff they put out.
MRR: I just don't like the way it kind of rules the NW scene. That's what bugs me.
Neil: It doesn't really though. I mean, you have Estrus, you have Black Label...
MRR: But outside of the NW nobody really knows about it.
Neil: In the NW a lot of people realize it's a lot of hype, but the thing you have to realize is that up there those records are... like Estrus, like the Mono Men and Black Label with Christ on a Crutch and Gas Huffer. And Empty has the Accused, the Fartz, they did Derelicts. I mean, they're kicking butt up there.
Ian: It seems like to me, I mean...
Neil: Regal Select.
Ian:...Sub Pop is doing really well as a label, but if you think about it they could just be paving the way, right? I mean, people will start paying attention to labels that are oriented toward that area because of Sub Pop.
Neil: I think the thing about Sub Pop is that they do hype up bands, but what is a record label supposed to do? Supposed to make people buy records. They've done a good job, they've sold a lot of fucking records.
Rik: Got a cigarette... please.
Neil: I don't like hype in music a lot, I mean I really don't. The Derelicts aren't into self-promotion. We just do it to do the music. If you like it, you fucking like it.
Duane: If you don't like it, fuck off! (Laughter.)
Neil: We see bands putting together 10 page promo packs and we're like concise. It's two pages. We didn't write anything about ourselves, we just had reviews, a picture of us and what we had out. That's it. I think that the music should sell itself, however the bands that they are hyping are usually good. They have pretty good taste too. A lot of people think, "Oh do you have to change your music or whatever?" Like a lot of punk rock kids in Seattle will be like, "Oh Sub Pop, you sold out, you had to change your style.
Ian: Well, the thing was we wrote the songs long before we ever recorded them for Sub Pop. Our Sub Pop single is more hardcore oriented than our Empty single.
Neil: The thing is they're into bands doing what they want to do. Whatever... enough about Sub Pop.
Ian: Enough about Sub Pop! Let's talk about us!
Rik: Gimme a beer, please, Neil.
MRR: So, what is your beer drinking habit anyway?
Ian: Let me try one of those Liberties there.
Neil: A lot of cheap beer.
Ian: Except for me.
Neil: Every day.
Duane: Ian drinks good beer.
Rik: Like all this expensive shit... all the time.
Duane: He's also a vegetarian.
MRR: So, are the Derelicts at all a concept band?

All: No!
Rik: What you see is what you get except for the drummer.
MRR: What's that supposed to mean?
Rik: I like to get a little pretentious on stage sometimes. That's just because I come from a long line of heavy metal and glam rock bands.
MRR: This might sound kinda bad, but how do you get pretentious behind...
Rik: Behind the drums? Well, you pout... (Laughter.) ...and you rat your hair out and do stick twirls.
Neil: He wants to be Rikky Rocket from

Poison.
Ian: ... leather pants and stuff.
Neil: But we don't let him play anything but boom tap, boom boom tap real fast.
Ian: So it doesn't matter what you look like.
Rik: It's like punk rock meets Poison as far as the drums are concerned.
MRR: You guys aren't going to start playing heavy metal though...
Duane: No, were gonna do a song called "Unskinny Bop".
Neil: Yeah!
Ian: Neil writes all our music and he doesn't like heavy metal.
Duane: I love heavy metal.
Ian: All the other three of us totally love heavy metal, but Neil doesn't.
Neil: I hate heavy metal.
Duane: He likes Slayer, he's starting to like Slayer.
Rik: We make him listen to it in the van.
Duane: He was banging his head a little bit.



Neil: Because I was breathing carbon monoxide fumes in the back of the van...
MRR: ...and his head was nodding off.
Neil: I was like getting mentally retarded. (Laughter.) I was like, "I don't feel so good". Ah, this music's kinda cool. No, I like the first song on the one South of Heaven, that slow one.

(More b.s., then...)
Neil: A lot of times in Seattle we'll have like some hard rock guy reviewing. In the Backlash one they were like, "Hey these guys used to be so fucking hardcore and now this is more like punk sound." It's like, "Did you hear our first single? Was that like total r i p p i n g hardcore or what?" In the Rocket it said something like they got into their brethren Seattle bands or something.
Ian: They got a big riff.
Duane: A big, BIG riff
Neil: It is a big riff, thank you.
MRR: Translate.
Ian: That's referring to this one song... "I Wanna Get Out".
Neil: "I Wanna Get Out" which starts out like (guitar noises in the 'big riff' genreate from Neil's mouth.)
Ian: Yeah, it's just a slower song and it's heavy.
Rik: And yeah, they took a hint from their Seattle brethren.
Ian: And we're from San Francisco.
MRR: How on Earth did they get you from San Francisco?
Ian: Because Penultimate records is based or was based in San Francisco.
Neil: Actually I don't think that's what it was. To tell you the truth, I think exactly what happened was they went down to Sub Pop and they got confused with the Dwarves and us. Dwarves. Derelicts. I think that's exactly what happened. And the thing is if the guy who works and he's the second highest guy working at the Rocket and if he doesn't know living in Seattle that we're from there, he is so full of shit! In that same issue we were #4 in the NW charts out of 20. We've lived there for three years, we play once or twice a month. I mean, we've probably played 60 times in Seattle.
Duane: What do you want to know about the Derelicts?
MRR: What are you guys interested in? What do you see yourselves doing? Or do you even care?
Rik: They're gonna slap a muzzle on me real quick!
Duane: We won't let Rik play double bass.
Neil: I think right now we're all looking at it as a starting point because I mean, even though we've been together we're just getting... like with the two singles are the widest distribution so that's why we're doing this tour. And we had a tour set up earlier that didn't go through, but as soon as we get back from this we're hoping to...
MRR: Rik's laughing. Why is Rik laughing?
Neil:... do a tour with Tad. We've played with Tad a lot and it would be a good mix. It's totally different styles of music, but people can usually relate to both.
Duane: It still rocks hard!
Ian: People who go to see Tad headline love to see us when we play before him. Seems like it. Hopefully we're gonna tour Germany too because we've got that album coming out over there...
Rik: Yeah, there's a lot of interest in Germany.
Neil: Yeah, we're definitely gonna do Germany first. We talked to the Fluid and they said they loved Germany. They just give you stein after stein of beer and all the food you can eat.
Duane: That's why we're in it.
MRR: That's why you're in a band. You don't want money, you just want beer.
Neil: I like the idea of touring a country that's as small as Connecticut because you never have these long drives .
Duane: Rik likes to punch walls; he's a professional musician.
Rik: Two days before we went on tour I got drunk on Black Velvet and punched a mirror that was mounted on a cement wall.
Ian: If you're asking if we have any political ideals as a band, we don't really.
Duane: We're not a political band.
Ian: The lyrics are pretty personal and...
MRR: Then what about "Sharon Needles"?
Neil: Yeah.
Ian: Duane, what's that song about?
Neil: Laugh!
Rik: It's about a lonely boy in love with a lonely girl.
Duane: It's about a girl I used to know and she sticks inside my heart.
Ian: Do you ever run into her?
Duane: I run into her sometimes.
MRR: (Michelle, not Deb) Is that in Seattle? (Deb) I think he's speaking figuratively here.
Rik: I think that song does not need to be talked about.
Neil: No, it's a good song.
Duane: Well, it's about drugs.
MRR: Well, obviously. I was just wondering if it was a personal thing or what.
Duane: Well.... it's about Neil.
MRR: Liar!
Ian: It's about sharing the needle. We pass it all around.

Duane: Yeah, it's personal. Very personal.
Rik: He writes all the lyrics, Neil writes all the music and we just play.
Neil: I try to keep the music simple and punk. I mean, the thing is right now we know what we want to do. When the Derelicts music comes out...
MRR: What do you want to do?
Neil: We just want to play good fucking punk rock.
Duane: We want to see a million faces and rock them all.
Neil: We're just doing our sound which is a good punk, melodic punk sound.
MRR: So you guys have been into it personally for a long time?
Neil: Oh yeah, I think all of us have listened to punk for a long, long time.
Rik: Yeah, I have since junior high. I've been playing in bands since I was 15, most of them punk. I went through a really nasty, heavy metal, glam rock phase that I've stopped now.
Ian: I was into a lot of speed metal before I knew these guys and I was getting into punk before that...
Rik: We opened his mind.
Ian:... but then after I met them they turned me on to a lot of stuff that I really love now. So, I've gotten way more into it from knowing them.
Neil: One thing I'd have to say about the Derelicts too is that all our musical tastes are really different, but when we play together we can all relate to what we're doing. I mean, I'm really into garage music and blues and really simple punk rock, but I think we do a style that is a little more intricate than what I'd ideally do. I think these guys like... metal? And they might do that, but when we do the Derelicts I think we realize that we do what we do.
Ian: We're all on similar levels as musicians so...
Rik: Yeah, none of us know how to play very well. (Laughter.)
Neil: It's like you can listen to a lot of music, but like I think the worst bands are like ones who go, "Alright, dude, we're gonna have this psycho-funk band and we all love that kind of music. Let's do it." Because that's not what's coming out naturally. You can listen to other shit like, but when you start wanting to be just like what you listen to, I mean the music just like has to come out of you. It can't just be something that's preconceived. It does not work that way. That's my feeling on it.
Ian: Yeah, we never have a concept like we're gonna make a song sound a certain way.
Rik: Yeah, it just kinda comes out.
Neil: I write the music.
Rik: He might write a riff and he'll put some bass to it and I'll do something on the drums.
Neil: I might write something really quick but then we'll work on it for a long time. Really simple, but it has to be really perfect.
Duane: Picky!
MRR: Are you perfectionists?
Rik: (To Neil) He is.
Ian: Yeah, Neil and I are.
Neil: Except for when we play live and we're totally out of tune and fucked up. (Laughter.)
MRR: Do you guys give each other input on what riffs you are coming up with?
Duane: Oh yeah. We fight all the time.
Neil: We fight more than any other band.
Ian: We don't give each other input, we just fight about it.
Neil: We actually fist fight and we verbally fight almost every practice. We've like beat each other bloody three or four times.
Duane: We're a studio band. Let's talk about our favorite bands.
Rik: My favorite bands are G.G. Allin, Intense Mutilation, Mentors...
MRR: (Michelle) Good lord!
Rik: GBH, Metallica, Bitter End, the best fucking metal band in Seattle--Bitter End. Those are like my favorite bands.
Neil: No, Rik. I think what you listen to is Black Sabbath, Led Zeppelin and...
MRR: Hawkwind.
Rik: Hawkwind.
Neil: I like the Dwarves, I like the Gories.
MRR: What about Duane, he hasn't said anything yet.
Duane: I like Marianne Faithful and the Rolling Stones and Madonna. I love Madonna
Neil: He likes really bad hardcore bands from Connecticut.
Duane: I like a lot of hardcore bands from Connecticut. I love NY hardcore. Antidote is one of my favorite bands.

Ian: I love Judas Priest and Kiss.
Duane: Kiss rules.
Rik: NoMeansNo... we worship NoMeansNo.
MRR: (Somehow we get to this.) What would you do if you did a video?
Neil: I'd hate it. I wouldn't do it.
Duane: That would be horrible.
Ian: We're gonna start wearing make-up.
Neil: We do not like humor. No humor!
MRR: You seemed pretty serious at that Gilman show.
Nell: Tim Yohannan said we should jump around more.
Ian: We usually do.
Neil: That's like what I was saying before about false emotions in music. We go with the audience and I got into it when the crowd got into it. That's how it works. Duane always moves around. But I'm not into getting up there and rocking out to a bunch of dead beats. We've had a lot of people say, "You've got the sound down, you just need to the moves down." And I'm like fuck you, man.
Ian: Sometimes we're into it and sometimes we're not. And I think if it's a rowdy scene and we're drunk we'll probably jump around a lot and sound like shit.
Neil: Whenever we play a show where we're kinda sober and we think we sound bad people are like, "That was fucking great!" Whenever we're drunk as shit and we think we are playing great, people will go, "I've seen you better, y'know." (Laughter.) I think the exact opposite of what people think. I can't figure it out. It was like at Gilman I thought that was a pretty good show, but people came up and they bought tons of t-shirts and they told me, "God that was fucking great."
Rik: They bought a lot of records too.
Neil: You know, what I love is like at the I-Beam we're billed us as a Sub Pop band and I think that's great because it's like we come out and play punk and like Mike La Vella came up and said, "That was punk. That was really punk." (More b.s. about bands other than the Derelicts.)
Neil: One message from the Derelicts is everyone should stop buying fucking trendy clothes and buy records, man! Fucking support bands. Buy records. We all do!
Ian: I'd like to get something straight right now. Neil is a record collector. Nobody else in the band is a record collector.
Duane: Yes. I am.
MRR: He's a pretentious asshole.
Neil: No, I am not a pretentious record collector!
Duane: Neil has a blankie for his records. He covers them up every night, says, "Good night, my babies," and kisses them. I've seen him do this!
Ian: Neil is a serious record collector and Duane and I are serious body-builders.
Duane: Buff!
Rik: And the drummer is the smallest one in the band.

Photos by Winni Wintermeyer

The Derelicts
P.O. Box 12034/ Seattle WA 98102 or, c/o Duane/ 5221 12th Ave NE/ Seattle, WA 98105

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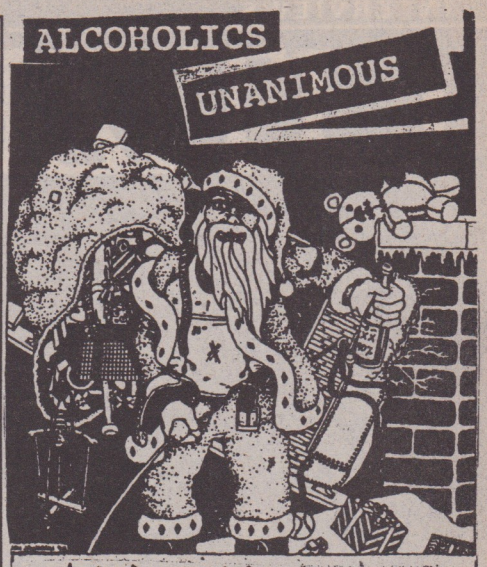

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NO RACIST, SEXIST OR
HOMOPHOBIC BANDS
WILL BE BOOKED

Recently I had a couple of house guests stay over in the form of New York's very own Freddy Alva, of Wardance Records, and Joe Martin, bass player of Citizens Arrest. After some 40 odd hours of non-stop punkness I let them get some sleep and after they had some rest decided to grill them on some of the happenings of Wardance, Citizens Arrest, ABC NO RIO, and New York in general. By Devon Morf.

MRR: Why did you decide to call your label Wardance?

F: Wardance. Basically it's a song by one of my favorite bands, Killing Joke. In the start of the chorus it goes, "Music for pleasure isn't music anymore." The way I translate that is that music is for more than just listening. You've got to support the band behind the music as well.

MRR: You've released the Citizens Arrest EP, will you be doing their LP? What other records do you plan to release?

F: We'll be doing Born Against, if we can find a printing plant that does gate fold covers. A flexi compilation for the next issue of Inward Moniter. They're all gonna be cover songs.

MRR: What songs will they be covering?

F: Born Against will be doing an old Life's Blood song. Their guitarist used to be in Life's Blood. Citizens Arrest are gonna do a Red C cover, Tomas from Beefeater's first band, an old DC band on the Flex Your Head comp. Rorshach are doing a Septic Death song which I hope I don't get sued over. Antiem is doing a No Trend cover. Hopefully in the winter I'm doing a Rorschach 7". After that, I don't know, just do 7"s I suppose. Basically Wardance is a seven inches only label.

MRR: What's you connection with Veriform records?

Well, distribution, I help out with Veriform, the distribution stuff. The Born Against 7" was a split label between Verifrom and Wardance.

MRR: What's the criteria for bands you work with?

F: Definitely bands that I'm into. Pretty much all the bands are just bands that I like.

MRR: With the formation of ABC NO RIO do you see more scene unity coming about in New York? It seems that in the past it had, for the most part, been separated into the SE skinhead CBGB hardcore crowd and the lower east side peace punk squat bands. Now with the formation of ABC there seems to be a new group of bands revolving around a hardcore sound but with much more of an accent revolving around politically conscious lyrics.

F: It's basically like what you mentioned but now that Squat or Rot is a part of ABC NO RIO they've brought a lot more of the political type of hardcore bands to the club. And that really comes together whereas bands like Sick of it All, they'll never play ABC, they can have CBGB. So far we're getting along really good. There's been some pretty regular meetings with a wide range of people, which is good. When we first started doing shows they were boycotted by the squatters and punks because Mike Bullshit the guy booking the shows didn't like them.

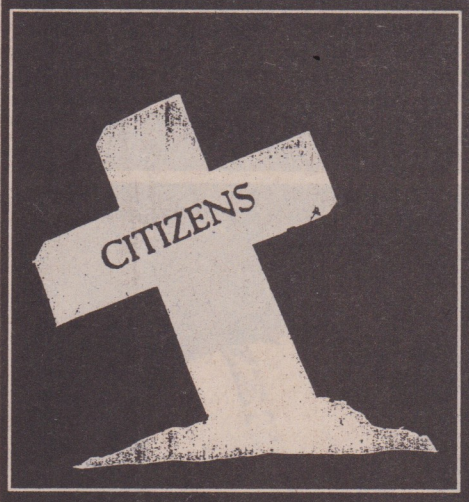
J: It wasn't so much that he didn't like them, it was just there was a misunderstanding.

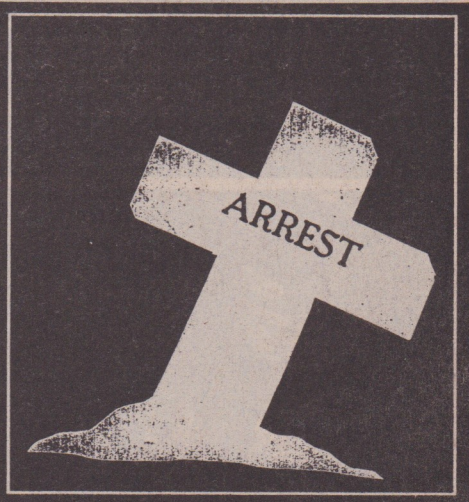
F: Yeah, more of a misunderstanding, but when he took off on tour, he kind of left me in charge and we took it over from there. I mean I don't have anything against those bands or squatters and stuff, and now it's more of a group effort rather than just "Freddy Alva — doing shows."

J: The ABC NO RIO is a very integrated crowd, which is good because when CB's stopped doing shows there were basically no punks going to shows because I guess they were fair game for the skinheads or whatever. So until recently they'd just stuck to the squat scene, but now it's more integrated so you got the people that are hardcore kids that go for the hardcore shows not just to go look for fights and there's a lot more punks going to hard core shows than used to at CBGB's.

F: Another cool thing is that around half the people involved with ABC NO RIO now, are women. It's quite a change from going to CBGB's for the last four or five years where you'd see little if any women assuming an active role in the scene.

J: They're not just spectators either, they're getting involved in the whole process of ABC booking, making flyers.





and the whole schlegegi.
F: Some are working on a few bands as well.
MRR: Judging from various addresses I've seen for the band, it appears the members of Citizens Arrest are located throughout New York, both state and city. How did you guys ever get together as a band and find a time and place to practice?
J: Well, it really didn't start out that way. When it started out I lived in Queens, Janis the guitar player lived in Brooklyn, Pat the drummer lived in the Bronx, and Daryl the singer lived in Jersey and he'd go into the city on whatever days we'd practice. Now it's changed a little bit cause I live with Pat now in Queens and Janis lives in Manhattan near where we practice, and Daryl still lives in Jersey but it looks like he's moving.
F: It's really not that far between places.
J: Even Jersey is only twenty minutes away from where we practice.
F: He's in North Jersey, it's not like 4 or 5 hours away.
J: We never have any problem getting together for practice.
MRR: So what address should people write you at? Is the address on the 7" good?
J: The address on the 7" is in Brooklyn and that's the guitarist's old address where he still gets the mail.
MRR: How would you compare shows on the West Coast, such as the one at Gilman last night, to shows on the East Coast?
F: It's a lot like ABC where in the audience you don't see many skins, like maybe two or three, but mostly just a bunch of goofy stuff going around. It's really cool.
J: You've got some skins going to shows out here, and you've got some skins going to ABC but as in the past they're not the majority of people that are going to shows and when they are that's when you run into a lot of trouble. But in general both ABC and Gilman seem to be cool close knit groups of people just acting really goofy. The bands are kind of similar, you see a lot of similarities between the East Bay and the ABC NO RIO bands.
MRR: Where would you tell a person from the East Bay, or anywhere, that was traveling to New York to visit if they were to go there? You know record stores, clubs, and the like...
F: ABC NO RIO should be opening a record store soon. There's Bleeker Bob's, but that's shitty. Even new 7"s are like $3.99 there with records on the wall being like $75.
J: There are a lot of record stores out there that carry hardcore records but they all pretty much suck.
F: The only cool record store is Sabotage which is an Anarchist bookstore, but they don't have a wide selection, and they got closed down.
J: Aside from that, the ABC NO RIO store should be opening soon.
F: Even before the plans for the store though, every show we've had has been a huge supermart for records. There's a record table and bands that play bring their records to sell. It's the best place to buy records, right now.
J: On Saturdays at ABC alone, we probably sell more records, both quantity and diversity, than any other place in the City.
F: All the Squat or Rot guys trade records a lot, Japanese, European, all sorts of stuff and at really good prices. A real wide selection.
J: Another really good thing they're doing lately is to get permission from bands to make patches. They're doing everything from Icons of Filth to Amebix.
F: The only shitty thing is that they focus mostly on UK bands with little emphasis on local bands.
J: Born Against should be making some soon.
F: They're 7" is supposed to come with a patch.
MRR: Do you think that New York is going to become a lot more social city in the punk/hardcore community as a result of ABC and the new bands coming out of it? I mean in the past out town bands were rarely made welcome to play in NYC and only the larger bands such as Cro-Mags and Youth of Today ever bothered to tour.
J: Definitely, CB's would never book a lot of out of town bands because they didn't think they were popular enough to play there, they didn't think they'd draw enough people. That's not the way ABC works, most of the people there are more informed about the hardcore scene and what's going on. They know what they like and what not. We've already had more foreign hardcore bands doing shows here last year, than the last three years of CB's doing shows. It used to be just the same local bands playing week after week. It just became really redundant. It also used to be the case that only bands with a label being them, like Agnostic Front, would tour, now it's bands like Citizens Arrest and Rorschach are setting up tours for next summer. Born Against would also like to tour. There's much more independent feel to things.
F: Jesus Crust and Nausea too.
J: This is all independent...
F: What are you talking about? You've got a big label behind you.
(laughter)
J: There's just such an independent feel now, for the longest time we were just having it all handed to us on a silver platter. Going to shows on Sunday just to watch the band. Now it seems that a lot more people are adapting the D.I.Y. ethic. People are realizing that big ads in glossy metal mags aren't nessecary.
F: Talk about your record label.
J: Me and this other guy that I live with, Rich, he used to do a fanzine called White Trash, we're doing a label that's gonna release a double 7" compilation with 8 bands; Citizens Arrest, Rorshach, Inflatable Children, Infest, Neanderthal, Antiem,... and a few others. It should be out relatively soon, we've been trying to get it together for a while. We don't know what we'll do after that, but it should come with a fold out cover.
F: What about your fanzine?
J: That pretty much goes along with the label. The labels the main thing, but we'd like the fanzine to come out pretty frequently. The first one will have Poison Idea, Blast, and Infest and it will also have to do with a distribution firm that we're setting up. We think we're just gonna mail it with every order that we get for the 7" compilation.

Wardance Records c/o F. Alva
35-18 93 St., Jck. Hgts, NY 11372

ABC NO RIO 156 Rivington St, NY, NY
10010/ Freddy (718) 672-2507

ASBESTOSDEATH

Asbestos Death is a 4-piece from San Jose, California. They have done one release, their Unclean 7" EP. This interview was done by Roy Page. Read... absorb.

MRR: Ok, let's start by hearing who's in Asbestos Death. What do each of you do in the band?

Al: I sing and play bass.

Chris: Drums.

Tom: Guitar and vocals.

Matt: I'm Matt.

MRR: When did you start out?

Al: About one year ago... roughly.

MRR: Tell me something about your songs, lyrics...

Tom: People ask us why we play such negative music and why our lyrics are general, unspecific.

Al: Our music is a remedy.

Chris: It is a release. Our lyrics are anger.

Tom: We also channel feeling through our lyrics. There is a message in them but the message ends. There are no realistic solutions to what we sing about. That is where people find it negative. To accept the dark side of human existence and acknowledge the suffering knowing nothing can be done to end it.

Al: If we sang about specific issues, then we could offer ideas to solve them. Then maybe people would find our message positive. We sing and play to absolve our misery.

MRR: Are you guys all so negative? In your lyrics are there any messages with positive intent?

Tom: You see things and say positive or negative, but to me it is a constant. This constant does not alter. This constant empty feeling.

Al: Why fucking pretend the agony is not dominant? Accept the truth. Accept the landslide of suffering and learn to manipulate it. Try to adjust it to your own psyche. Don't pretend that it is not there or that it is a positive force.

MRR: Your lyrics offer one message: agony, emptiness, pain. When people hear the name Asbestos Death, the name is similar to noisecore or speedcore bands. How do you react?

Al: I think we emphasize less on a name than a lot of bands. To me Asbestos Death doesn't have anything to do with our sound. If that was our goal we would have named the band Agony or something along those lines. Our song titles mean much more than our name. We spend months sometimes thinking of song titles or lyrics.

Tom: But our name has become a part of us and we are attatched to it.

MRR: Let's talk about song titles.

Matt: Our set is constantly growing. Currently we play "Vain," "The Prisoner," "Scourge," "Mind is Destruction" and "Anguish" and "The Suffering," which are both on our EP. We have about three songs without names also.

Al: I constantly have songs in my head. I want to try and make each song totally different from the others I have written.

MRR: Yeah, I think a lot of musicians try and maintain that idea but it's pretty difficult.

Chris: Each writer leaves their mark no matter how hard they try not to.

Matt: That is the way it is with all writers.

MRR: What do you guys want to accomplish as a band in the next few years?

Tom: We are touring the U.S. and Canada for four months next year and want to go to Europe in 1992.

Al: Tour and play to a lot of different people.

Matt: We want to do more vinyl this year because our 7" has sold really well. We are desperate to do more vinyl.

Chris: Have a lot of shows, play to a lot of different people.

MRR: What is going on with your Unclean EP?

Al: We are doing a second pressing because we have sold out of the first pressing.

Tom: The production is excellent. I'm satisfied with it. It is self-produced. Entirely self-produced. We are doing our own mailorder along with Blacklist. We are looking for distributors and maybe a label to take it over. Anyone interested please write.

MRR: It's neat how you didn't wait around like other bands.

Al: Now that it's out we just have to get it to a lot of people.

MRR: Jesse Helms...

Al: As soon as they blindfold us, it will make it easier to gag our mouths and to screen our ears. They have begun to destroy our freedoms of expression.

Matt: That cannot be allowed. Shit like that is stealing our identities. Fuck, it is constantly happening. The only thing we have. It must survive if we are to survive.

Chris: You have to keep people saying what they want to say. No censorship of any kind can be allowed.

Al: Some people think that I am disturbed or something, well I am and I let my music speak for me. Fuck there is a lot to be disturbed about. So many fucking things. The government is the cause of many if not all of the shit. It makes me sick to see people chewing and swallowing all the shit they are sedated with. When will we achieve unity? They fuck with your pay, your food, your resources, your shelter, your mind and all its abilities. There is a pit of black energy that is tapping the minds of humanity. They want everyone to behave. To behave would be to submit, lose my fucking identity. Everyone is being stepped upon, fucking crushed.

Tom: Everyone is the victim of the machine. Everyone is the victim. I am victim. It seems that nothing makes people more aware of the suffering they support and loath in.

MRR: Would you elaborate on "The Suffering"? What does that song stand for? Who wrote it?

Al: I wrote the lyrics and music to it. It is about what we are discussing. Pain tapping into all our realities. Employment. Until you die. That is The Suffering.

MRR: So how do you equate the difference between what is today and when you die?

Chris: Neat question, Roy.

Tom: I must find a new antidote everyday I exist. The struggle to find the anti-feeling continues.

Al: Fill the holes, scrape the leeches, television, paper mirror, skin.

Matt: Our music and lyrics have started progressing into a direction. Before our lyrics were nothing specific. Now it seems that all our stuff is centralized on the human mind.

Al: How it would be better if mankind could not think at all. Emotion. Desire. Greed. The earth is dissolving because of short sightedness, ignorance, impatience, and the mind is the tool that caused all of this.

Matt: The mind brings suffering onto itself. Humanity causes itself to rot, to disgrace itself. It will continue because of the close-minded.

Al: Society is one large institution and we are the sick. We are the diseased. There is no wisdom in government. None.

Chris: Where there are more people there is more to fear.

Tom: The human mind... vain.

Al: Realize we are nailed to misery. There is no separation from that bond.

Asbestos Death/ 6445 Bollinger Rd/ Cupertino, CA 95014

CITIZEN FISH

CITIZEN FISH have been in existence since the demise of CULTURE SHOCK during the Autumn of 1989 - allowing for three final gigs and the All The Time! LP by the beginning of 1990. This relatively new and exceedingly invigorating outfit's line-up contains Dick - voice and words, Jasper - ex-RHYM-ITES and CULTURE SHOCK on bass, Larry - guitar, and ex-SUBHUMANS drummer Trotsky. Interviewed by Andy Chapman

MRR: Why the name CITIZEN FISH? Does it have anything to do with Citizen Smith or Michael Fish?

Larry: Not exactly...

Dick: With most bands, the theory follows the name rather than the other way round. A lot of bands would probably give really intense reasons which I'm also just about to do! We however thought of the name before we thought of the reason. Which is good because having samething to think about is healthy for the human brain. So having chosen the name CITIZEN FISH we came to realize, didn't we lads?

Jasper: That we needed to provide it with some meaning. Basically it's a contradiction in terms. "Citizen" relates to people who live in cities. Therefore those who are generally living under a lot of rules and regulations - for example, when to get up, when to go to bed, when to have a lunch break, when to have sex, when to go to church ad infinitum. In contrast "fish" - and I'm quite partial to them - represent the free spirit of nature. They swim around; they don't have governments; they don't fight amongst themselves (if they do it's for natural instinctive reasons rather than being macho and violent) they don't drop bombs on each other, they're generally very streamlined, nice to look at.

Trotsky: And they drink lashings of water.

D: And the human body is comprised of ninety per cent water and the tides are all controlled by the moon.

MRR: Really.

D: So in terms of free spirits, rabbits don't even come close to fish! Therefore we've got the solidity of concrete against the fluidity of water gathered together in one form. Which is like the "average" person living and conforming to regulations in western "civilization" these days. Most people living in cities under these conditions realize that there's samething better - if they don't then they should do- hence the message in the lyrics! So that sums it up and as our LP title states we're "free souls in a trapped environment" and we all want something better but samething makes us stick with what we've got in the hope that this is the best we can get but sadly it's not best at all!

MRR: Talking of the environment, from what I can glean from same of your lyrics you're obviausly very much concerned with environmentalism. How much sincerity do you find in Thatcher's "Green overtures" when compared with the ideas of more established Green activists?

J: The only common ground is the actual issue. The ozone layer is falling apart and that's samething everyone must shaot about!

D: We hear Thatcher saying a lot of things but she doesn't exactly do anything! The government plans to keep the level of pollution "down" to its current level by the year 2000 but that's hardly a step forward. The fact that pollution levels are so immense now proves that it can only get worse.

MRR: Yet this country is prepared to import deadly car-

How to Write Ultimate Protest Songs

YOU HAVE TO USE YOUR IMAGINATION
TO GET ACROSS THE SITUATION
YOU CAN SIMPLIFY OR OVERSTATE
TO MAKE IT EASIER TO RELATE
YOU CAN GO RIGHT OVER THE TOP
WITH A LIST OF THINGS YOU WANT TO STOP
OR YOU CAN CONCENTRATE ON JUST ONE WRONG
TO MAKE IT EASIER TO SING ALONG

BUT IF YOU SAY 'I DON'T LIKE THIS'
(OR THAT OR THE OTHER IN A BIG LONG LIST)
THEN PEOPLE WRITE YOU OFF AS A PESSIMIST
PROVIDING NO ALTERNATIVES

OR IF YOU DECIDE TO SIMPLIFY
AND USE FOUR LETTER WORDS AND SPIT IN THE SKY
THEN THEY'LL CHANT THE SLOGANS AND WON'T EVEN TRY
TO UNDERSTAND THE REASONS WHY

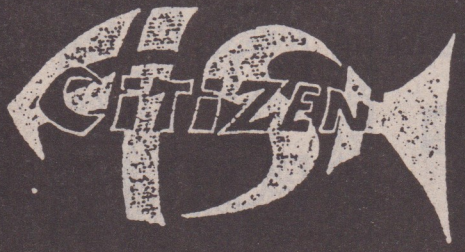
SO PERHAPS THE ONLY WAY TO MAKE CLEAR
THE VIEWS YOU'D LIKE EVERYONE TO HEAR
IS BY TAKING A PIECE OF EVERYDAY LIFE
AND LOOKING AT IT CLOSER IN A DIFFERENT LIGHT

LET'S TAKE AN EXAMPLE - THE WAY WE EAT
SAT AT THE TABLE AND IT'S ALL SO NEAT
NOW YOU CAN UNDERSTAND THAT COS THAT'S 'HOW IT'S DONE'
AND IT'S PROBABLY HAPPENED TO EVERYONE

HAVING CAUGHT THE ATTENTION YOU NOW DECIDE
HOW FAR TO PUSH YOUR THOUGHTS OUTSIDE
THERE'S LOADS OF ANGLES, LIKE DINING OUT
OR THE HUNGER OF THE OLD MAN WHOSE CASH RAN OUT
OR THE MONEY MADE BY CORPORATIONS
SELLING BOMBS NOT FOOD TO STARVING NATIONS
YOU SEE THERE'S A WORLD-WIDE SCOPE OF AFFILIATIONS
DEPENDING HOW FAR YOU WANNA STRETCH IMAGINATIONS

INSERT A LITTLE OPTIMISM NOW AND THEN
BEFORE COMPLAINING BECOMES A TREND
REPETITION DEFEATS THE POINT IN THE END
IT NUMBS IMAGINATION TILL IT CAN'T COMPREHEND

SO WALK THE LINE BETWEEN HUMOUR AND GLOOM
AMONGST THE DEBRIS THERE'S JUST ENOUGH ROOM
TO KEEP YOUR MENTALITY GOING STRONG
AND CREATE SOME ULTIMATE PROTEST SONGS



Home Economics

GRANNY IS STARTING TO LOOK PRETTY COSTLY
AT ANYWHERE UP TO £500 A YEAR
SO EVEN THOUGH SHE IS CAPABLE HAPPY AND LOVELY
IT'S OUT OF THE HOUSE COS IT WON'T BE SO DEAR

AND INTO THE POLL-TAX-FREE STATE-RUN ENVIRONMENT
WAITING FOR DEATH IN A SMALL COSY ROOM
WE CAN VISIT HER THEN AND SHE'LL MAKE LOTS OF FRIENDS
THEY'LL BE QUEUEING FOR PLACES, SO WE'D BETTER BOOK SOON

CHARLIE IS EIGHTEEN, THERE'S NO POINT IN WAITING
FORGET ALL THAT LEARNING AND GET A JOB FAST
AND A FLAT OF YOUR OWN COS THE MONEY'S ALL BLOWN
THE FAMILY UNIT'S A THING OF THE PAST

WELL THEN MY DARLING YOU'D BETTER START WORKING
COS HUSBANDS ARE MEANT TO PAY TAX FOR THEIR WIVES
YOU COULD BE AN INSPECTOR OR A POLL TAX COLLECTOR
THE ONLY JOBS OFTEN ARE THE ONES WE DESPISE

AND THE BABY IS DUE, MAYBE WE SHOULD CONSIDER
ABORTION, ADOPTION, OR CHANGING OUR NAMES
COS FOR EACH EXTRA HEAD THERE'S A MOUTH TO BE FED
AND THE POLL TAX EATS MORE THAN WE'VE MANAGED TO SAVE

BY THE YEAR 1999 ALL THESE OLD FRIENDS OF MINE
WILL BE IN PRISON OR GONE FAR AWAY
FOR THE TAX'S EVASION, UNABLE TO PAY THEM
OR JUST FOR THE WANTING OF SOMEWHERE TO STAY

WITH THATCHER REPLACING THE TILES ON OUR ROOF
WITH DEMANDS FOR MORE MONEY THAN WE'VE EVER GOT
WE'LL LOOK BACK AND WISH WE'D KNOWN MORE AND RESISTED
THE POLL TAX
STUDENT LOANS
MORE CUTS IN BENEFITS
ALL GOT TOGETHER
ALL GOT TOGETHER
ALL GOT TOGETHER
AND SAID 'FUCK THE LOT OF IT!'
FUCK THE LOT OF IT!

gos of spent nuclear fuel from foreign reactors and basically make the country into a vast nuclear dump site for the rest of the world.

D: Being an island we've got lots of coast lines and beaches and they're being completely messed-up! Whereas the Green Party, Green Anarchists or Green people in general think solely in terms of environmental issues, what's wrong and what the replacement ideas must be in contrast. Thatcher shoved it in the Conservative Party manifesto, made a few token stances and phrases - to try and recruit new voters - but she hasn't actually done anything.

J: It's just like Harold Wilson and THE BEATLES!

L: Time is running out for the planet and it's important that we all do something before it's too late! But she wants to keep the population happy without making any massive changes to the economy. I can't imagine Thatcher or any government for that matter introducing a large scale solar power programme because nuclear energy generates such huge profits.

J: It doesn't matter where the information comes from about global warming or whatever because it's helping to make people more aware.

D: I think it does because if Thatcher says something about the destruction of the ozone layer then a lot of people think "Maggie says it's wrong so she will sort it out" because if they believe what she says and do what she means then they will sit back and rely upon the government to sort it out. Whereas the Queen - who doesn't hold any direct power over us - changes her fleet of Rolls Royce cars to lead free petrol, it suddenly becomes the "in-thing" with all these royalists going lead free! The fact is there's so many people driving cars, two car families and whatever, yet the public transport services are decaying because hardly anybody uses them. If everybody travelled by bus or train then there would be less pollution.

T: Yeah, but to many people cars are status symbols and if they didn't have them or only had one then they would feel that they were lower down the social ladder.

D: But if they thought less about their status symbols and cared more about the environment then they could do something sensible like share their car with neighbours.

J: We've been talking about cars and lead free petrol but people often forget that industry has also contributed to the fact that the skies are falling down. Obviously cars discharge pollution into the atmosphere but industry is allowed to get away with more! It's almost as if there's been such a great emphasis put on small scale pollution to try and distract us from mass industrial pollution.

MRR: The whole situation is absurd because companies like ICI publicize the fact that they're producing "environmentally-sound" products to stifle pollution but they've also produced some of the chemical waste which originally created the problem! Still, they've cornered both sides of the market.

J: Yeah.

MRR: From the lyrics of the SUBHUMANS to CITIZEN FISH via CULTURE SHOCK there have been consistent references to/and support of animal rights. Do you support the recent actions of some sections of the animal libration movement who have placed incendiary devices under vivesectors vehicles or caused large scale damage to property?

T: I've no objections to the damaging of property but I don't agree with attacking people.

D: Killing people isn't on!

J: It contradicts all that they're supposed to stand for.

D: The basic process is the loss of animal life.

L: But they're going against their own principles even though it does hammer home the point about animal abuse. I can see why some people want to take their actions further because we don't read newspaper headlines like "Rabbits die in laboratory shock horror!" but if it was a human being then we'd never hear the end of it!

D: That's quite an open-minded angle and I don't think many people would be prepared to think along those lines.

L: Yeah. I know.

D: You can understand the frustrations of those who will go to such extremist methods. Because all the pacifist protests have largely gone unnoticed and some will begin to crack-up having used the normal parliamentary channels. You can only wave so many flags for years and years but if you're getting nowhere then some people will think "fuck it" and they will want to attack. To have reached that state is a sign of complete indifference from the authorities who say that we've got the freedom to protest but the fact is most protests go unheeded until they turn to violence. It's a sorry state to be!

L: It's the same argument about whether violence should be used to change the system.

D: Violence is the only method the system understands because that's what they use in return if anything becomes too big. One raised fist will bring a whole bunch of riot police down on top of you! Violence versus violence doesn't actually get anybody anywhere and I'm not condoning it but I'm saying that it's the only way out for some people...

L: Obviously every situation is different and we could generalize and condemn it but people find themselves in situations - like the blacks in South Africa - where it's the only way out!

MRR: I've noticed that since the first CULTURE SHOCK LP that Dick's writing has became more directional and angry. For instance "Twenty Questions" and "Northern Ireland" on the All The Time! LP and the tracks "Charity" and "Home Economics" on the CITIZEN FISH Sink or Swim demo. Why the change in mood?

D: Actually they haven't because the songs are written in no particular order. In the song book, they're included in day order and after "Home Economics" there could be another "Upside Down", "You Are Not Alone" or whatever. It depends on what mood I'm in at the time of writing the words but for the most part it's what the music inspires in me. I find CITIZEN FISH's music brings out in me an edge of anger which I haven't felt since the SUBHUMANS.

MRR: So you've never consciously written lyrics about certain issues and put it to music?

D: It happens now and then. I was asked to write a song oonoerned with the poll tax for a oampilation cassette so I wrote "Home Economics". I wrote the words and used three voioes, a microphone and two cassette decks to record it - which was all very complicated. Anyway CULTURE SHOCK did an anti-poll tax benefit gig in Bristol and we decided to include "Home Economics" in the set. We had the words but not the music so we jammed it out on stage. So sometimes things do happen on the spur of the moment.

J: Jamming things out can be a really pro-

ductive way of creating new songs.

MRR: "How to write ultimate protest songs" - how do we make ideas such as anarchism or animal rights "desirable" to those more interested in saluting flags, surrounding themselves with consumer goods, going on skiing holidays or whatever?

D: We just hope.

J: Conversation on a day-to-day basis because obviously everyone can contribute to that.

L: Yeah, because otherwise some people won't ever get to think about certain issues. Most of the things we think about or do result from something said to us by people at an earlier stage in our lives which has set the ball rolling. But we must talk with people. Another way is if there was a different angle presented through mass ccmmunication. Hopefully something positive can emerge from this era of Cable and Satellite TV, but that's a very idealistic viewpoint.

D: Hopefully people will listen to our music and get into it for what it is and get into the lyrics for what they are. In terms of lyrical importance it could be argued that the music is an advert for the lyrics. The lyrics and music share equal importance because without one, there isn't the other and there's not a band therefore there's no song.

L: Obviously we've just got to keep at it!

D: Playing live is about gut feelings and cummunication. Even if you can't hear the w~ords because the gut feelings created by the music is where it starts. Otherwise I'd be a performer poet, a ranter or a journalist.

MRR: Lyrically the Sink or Swim demo covers a helluva lot of ground for instance, arms manufacture, poverty/starvation, the Poll Tax, wars and animal abuse. Is there any single issue which enrages you the most?

D: No, because if you concentrate on one issue then you tend to ignore others. There's a lot of wrong in the world but if you concentrate on one theme then you become fanatical and I prefer to leave that to the fanatics! I take an aspect of something which has moved me, write about it but I'm not here to delve into the history of one particular problem. All I want to do is exprpcc how I feel at that time. There were certain bands who used to produce records which contained songs solely about one thing - for example, animal abuse or war. That was a blatant overkill and you can say too much about a subject...

MRR: There's also a danger for the sentiments expressed to wash over people's heads.

D: Yeah, it can have a numbing effect and the words lose their impact.

MRR: Musically your material is very well oonstructed and seemingly quite complex - for instance, the stop, start effect and variaus time switches which at times contains an almost CARDIACS feel. Will you be trying to push these ideas even further?

T: I just play with two musicians and a vocalist... I always want to try new ideas and write something that isn't familiar to what we've already done. Basically it's a mish-mash... There's no calculated plan - it's just what we come up with when we're in the mood of playing and we all like it then it transforms itself into a song. We're weary of having a whole song sounding exactly the same. To put new bits in even if they sound totally different will hopefully make it sound interesting. We want to create a short, sharp shock treatment - just when the listener gets into a certain musical mode of thinking we like to put in a certain riff which might throw them a bit!

MRR: Trotsky - you were involved with SUBHUMANS then you left the "scene". What were you involved with during the years between SUBHUMANS and CITIZEN FISH? What changes have you noticed since returning to doing gigs as you've journied the highways and by-ways of this "Green and Pleasant Land"?

T: It's pretty much the same but the number of Travellers has increased over the years. People are less politically manic which is a relief! After I left SUBHUMANS, I drummed with some local bands...I also got into gardening - I was a serious gardener. I never smiled. I massacred grass, bludgeoned hedges and I'd feel guilty if I ran over a bumble bee when I mowed the lawn...

MRR: So how did you come to drum with CITIZEN FISH?

T: Bill left CULTURE SHOCK and I was asked to join them - which I did for a week and a half! When Nige left Dick, Jasper and me were into carrying on as a a band but not as CULTURE SHOCK. So eventually CITIZEN FISH emerged...

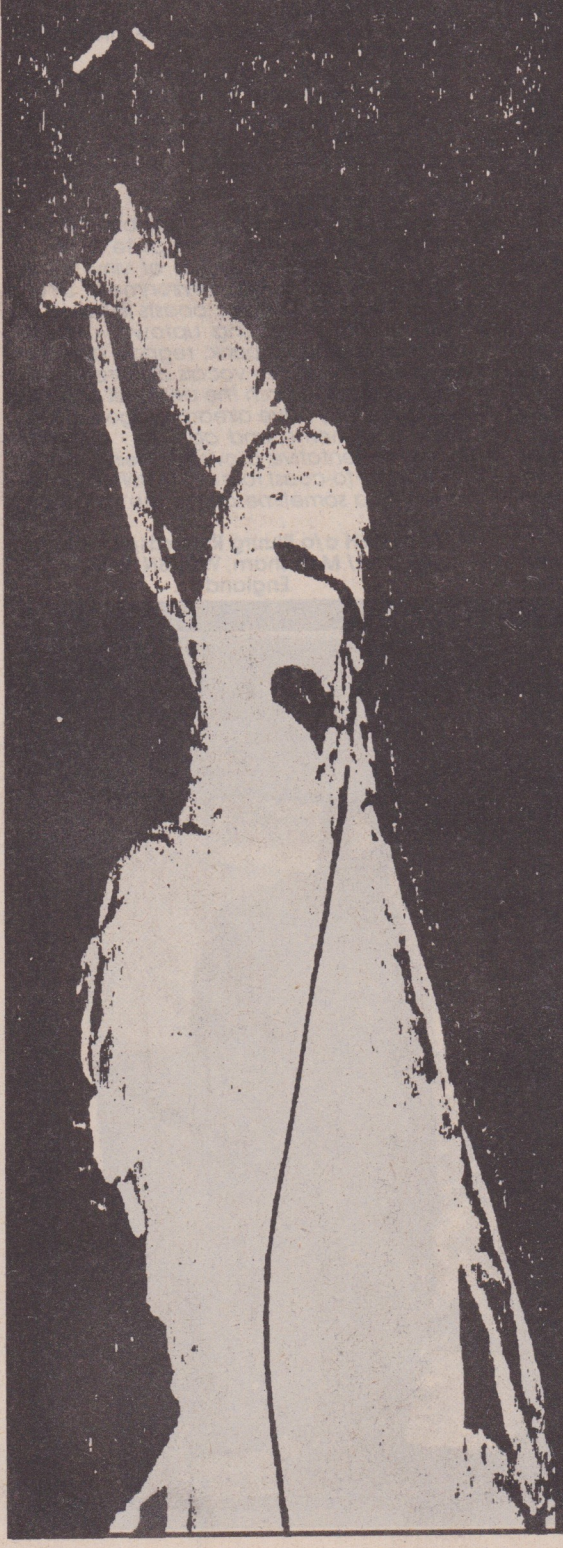
MRR: Anything else?

D: Fishfocd for thaught - small bits the humans left on the edge of the plate...

CITIZEN FISH's first slab of vinyl is the "Free Souls In a Trapped Environment" LP on Bluurg Records. The disc boasts 15-tracks of their muscially uplifting uptown, upbeat cross-fertilization of punk, reggae and ska fused with distinctive vocals and trenchant lyrics - entwining both the personal and the political... They have already gigged extensively both home and abroad - currently there are tentative provisions being made for a coast-to-coast tour of the United States of America sometime during the forthcoming year...

CITIZEN FISH c/o Bluurg Records/ 2 Victoria Terrace/ Melksham, Wilts SN12 6NA/ England

THE MUMMIES



Alright, listen up you Dickheads. This here interview is the result of trusting a good-for-nothing Sack of Shit with something that would give his measly little existence a Big purpose. Originally, we thought it would be as funny as a wet fart at the Pink Poodle to get an expert in Egyptology to interview us for MRR.(seeing as how his son for some reason started following our drummer around on his skateboard). No Dice. So we get stuck with sonnyboy Fernando Moncada. Yeah great name, huh? He said he'd do it if we put him on the guest list for our next show. Done...Well, he wasn't around when we finished, but he showed up at our practice room a couple of days later. After kicking the bastard out, we thought we'd just let it go. Larry disagreed, and swiped it the night after...But y'know, after reading this piece of art, we thought it was so funny that hey, we'd send it in anyways. So enjoy. And when yer done, feel free to wipe yer fat ass with it. There's nothing too good for our buddy Fernando.

MRR: I saw you guys at The Gilman the other night. Was that your first show or what?

Larry: (gutiar): Yeah, we've been around for 2 years now, but yeah, you're right. That was our first show.

MRR: Well, you could've fooled me. You guys are pretty sloppy.

Russell: (drums): Uh oh. (laughter)

Trent: (vocals): Yeah, we don't have to pay to see that crap.

Maz: (bass): We don't care how sloppy it is you asshole.

MRR: Luckily I got in free that night.

Trent: Ask me if I care.

MRR: Ok, who came up with the name...the gimmick?

Trent: I did.

MRR: I think it's pretty stupid...You guys look stupid up there.

Trent: I think it's stupid too. So what's your point?

MRR: Nothing really, it's just not very cool.

Russ: Oh Shit. Woop Woop Woooo.

MRR: Well don't you guys get hot wearing those dumb costumes?

Larry: Well, what the Fuck do YOU think? Why don't you try asking us something we haven't been asked before?

MRR: Next question. Who does all the writing in the band?

Trent: Me. The other guys are too Fucking lazy. Besides, I'm such an Asshole, I probably wouldn't want to do any-of their songs...I did allow "Test Drive", which Larry wrote on the record though.

Larry: Fuck you Trent.

MRR: Oh yeah, I heard you had a record out. Who, uh did you get to put that out?

Maz:Trent did. No one would touch it.

MRR: That doesn't seem too hard to believe. I personally don't own a copy, but I read a review of it in Ben Is Dead from L.A. It described it as "adequately recorded 60's jangly rock and roll". Care to comment?

Maz:The chick who writes that rag is cool, but she doesn't know what the fuck she's talking about. Yeah, THE MUMMIES really jangle. And I'm the Pope.

Larry: Pleased to meet you.

Trent: It's the only rock and roll record that cunt's ever heard.

Russ: The smog in L.A. is a very unhealthy thing for the mind. She must move up North where the cold makes you stronger.

MRR: Yeah whatever...I guess you don't like L.A. too much. Have you played there?

Russ: We've played up and down this shitty state,and it sucks. Played Seattle and Portland a couple of times too.

Maz:The Northwest Rocks like Hell.

Trent: Seattle's got the Shitkicking audiences. They Fucking Rule!

Larry: Just stay clear of those college towns.

MRR: Why?

Larry: You've gotta be kidding? 3 reasons: Hippies, Yuppies, and Jocks.

Maz:Sports fans...total assbacks.

Trent: Real vital portion of the population thay are. And Hippies! I Fucking Hate Hippies!!! Aaaarghhh!!!

Larry: Hey!! Let go of my hair!!!

Trent: Sorry man...just grabbed the first bush I saw.

Russ: Yes, college proves that a mind is a terrible thing to waste...But y'know, S.F.'s just as bad.

MRR: What's wrong with S.F.?

Maz:Hey Russell, where the Fuck did you find this guy? Man, there's only a couple of good bands around here. And trying to get a show at one of the larger clubs is such a hassle it's not worth it. There's these 3 Ugly Troll Bitches that book the Shitty, I mean city, and if you don't have that "Zeppelin-Bellbottom" sound, you ain't getting in.

Trent: Thee Shittiest club in the city is Marty's.

Russ: Yeah that Jabba Marty is top of THE MUMMIES' Shit list.

Maz:You mean Hit list.

Russ: Oh yeah, that's right. That Dickhead Marty loves to rip bands off...But then again, what club doesn't?

Trent: Yeah, Never trust an Asshole with a moustache. Ha Ha Ha!

MRR: Hey! Watch it, my dad has...

Trent:Aw, shove it up yours. Larry: Yeah, would you fucking I gotta take a shit.

MRR: Ok Larry, how do you feel about Trent unplugging your guitar during shows? I think it's pretty funny!

Larry: Fuck you.

MRR: Ha! Now how do you feel? So Trent, why do you do it?

Trent: You were at The Gilman?

MRR: Yeah...

Trent: Get real man! Hey this guy IS dumber

than he looks!! (LAUGHTER)
MRR: Alright, if you're so fucking smart, who do you think is going to win the World Cup?
Larry: The what?!
MRR: The World Cup. The soccer Champions of the world Esai!
Maz:Suck my cup, Asshole.
Larry: I know, Vatican City.
Russ: I Hate sports...we all Hate sports!

Trent: Except for Larry, who likes to play hide The Ssalami.
MRR: So when are you guys going to put out a C.D.? (laughter)
Trent: We're gonna put out a C.D. of Larry playing Hide The Salami.
Larry: Fuck you.
MRR: Why do you guys play that 60's crap? I guess THE FUZZTONES are a pretty big influence for you guys.
Trent: Aw, that's rich man. THE FUZZTONES can suck the shit outta my ass with a Krazy-straw. They really Suck.
Larry: Like Trent's songs.
Russ: Punk started in the 60's. It wasn't fucked up by things like vegetarianism, politics, and all that other Bullshit.
Trent: Then Hippies came along. I Hate Hippies..just listen to the SWAMP RATS. That's fucking Punk Rock...Not that Crap YOU listen to.
MRR: You don't expect your music to stand up to today's music, do you?
Maz:Don't listen to it then.
MRR: What's the coolest show you've ever played?
Trent: As far as sheer audience Destructo power, I'd say Seattle kicks Ass! It kicked ours!
Larry: Yeah, this wave of people totally Crushed Trent's organ...it was Great!
Trent: Yeah, I was under it at the time.
Larry: That's what I mean.
Trent: As for the greatest band we've ever played with, it was THEE HEADCOATS!
MRR: What are your future plans?
Larry: To get you out of our practice room.
Maz:We got records coming out of our Asses this year, then we "tour" again.
MRR: Like where?
Maz:As far away from your ugly ass as we can get.
Trent: Seattle. Where else?
MRR: My father says there are 2 kinds of Mummies in Mexico. The kind embalmed by ancient Indians, and the petrified type in Guanajuato. Which kind are you?
Trent: I'm the kind of Mummy that's gonna kick your smelly ass.
Russ: Zappo, Dappo, and quite Crappo.
Larry: What is this, The Dating Game?
MRR: Ok, any last words?
THE BAND: Yeah, GET OUT!
This band SUCKS. They're sloppy, they're Assholes, they look STUPID, and they're behind the times. Be smart and DON'T go to see this band, DON'T buy any of their Shitty records either...

BIG words from a BIG man. Poor Fernando just goes on rambling after that. I thought I'd save you from another 10 minutes of his diarrhea.
Well, make up your own minds...We won't miss ya.

BLACK BIRD

BLACKBIRD is the only politically radical band in Hong Kong. They've been active for years now. The following interview with Guo Da-Nian, guitarist and singer of the band was conducted by Luk Haas on Lantau Island, Hong Kong on the 11th of August 1990. Hong Kong, still a British colony, will be given back to the People's Republic of China on the 1st of July, 1997. The agreement was signed between the British and Chinese governments without consulting Hong Kong's population. And on the 4th of June, 1989, the Chinese government proved once more, to the world, what kind of bloody dictature it is... If you want to contact BLACKBIRD, write c/o Guo Da-Nian, P.O. Box 25244, Harbour Building, Hong Kong.

MRR: Can you tell me a little bit of history of the band? What have you done before?

B: Yes. Basically, quite a few members of the BLACKBIRD are people who have been influenced by the student movement of 68, and so in the early 70's we started to be very active in Hong Kong in open social movements, we had a bookshop, we published political books, we translated political texts in english and chinese and published them here. But after almost a decade we found that the literary medium was not very effective anymore in social communications. So as we are very interested in theatre and also in rock music, we decided to branch away to these other mediums and close down the bookshop, and start a band and a theatre group band, and also we are very active in video and film too. I mean the band has already finished a 16mm documentary in 86 about the band's activity and we are working on the second documentary of the band too. **MRR: Do you think that the literary medium is not effective anymore especially in Hong Kong or...**

B: Yes, I think especially in Hong Kong, or maybe in countries where the educational standard is not that high, the literary medium is still a problem. If they can't read with high standard of understanding of the text, I mean if they have to look up to the dictionary for every few lines, they won't have the patience to finish the text. And especially if the text is in a foreign language, it is much more difficult. And especially in Hong Kong during the 70's and the 80's, there was a boom financially, a lot of the commerces and industries were very active, so people are indifferent to politics, very indifferent to environment problems or social issues. Everybody is into stock markets or into other forms of money-making. So it's very difficult to influence these people through writing books.

MRR: Do you think that through music you can achieve it?

B: Yes, because music has some abilities that it moves people, not necessary of very significant cause like the words, I mean it has a rythm, it has a beat which are very effective, and especially music has a lot of audio sonic influence to people's minds so I think it's a much better medium to initiate the interest, but not necessarily to define what I mean, still after, when you have interested some people, you still have to use the literary medium to explain the idea. So that's the usual explanation for me to people that a three minutes song can only do so much as to give you an inspiration. To deal with the problem, you have to go through a lot of thinking, a lot of reading... **MRR: And so far how many concerts have you given in Hong Kong and how big audiences have you got at these concerts?**

B: Actually for every tape we put out we tried to do a small community tour I mean, in Hong Kong. We went to factory districts, we went to social houses, we also went to universities and colleges, drawing in different circles. Smaller ones like in youth centres we drew like 120 people. But we did also two large concerts in a big theatre which can house about 2000 people, and we can have maybe half of the capacity filled.

MRR: And what kind of audience do you attract? Do you effectively attract factory workers, students...

B: We try to attract as many people as possible, so that's why the band has so great a variety in musical styles and on the kind of topics that we involve, but after all we are still on a cultural level, and so the university students or maybe people who are more concerned about the social situation; we do have examples of like when we play some factory districts, or we play to these people who used to be not very caring or definite about social problems, they finally through our music and theatre became very aware or conscious about these problems. We do have examples like that.

MRR: So your first tape was called The East Is Red, in which year was it released?

B: In 84.

MRR: And you've sold about...

B: I think for East Is Red it's well over 2000 because we have three editions already, the first was 500, the second about 1000 and the third about 500 or something. We are not a really big record enterprize so we use to make small numbers every time, but after East Is Red we tried to put out every time 1000 as one edition. So for Manifesto we have I think three editions so the actual number of tapes circulating around is more than 2000...

MRR: Is this tape still available,or...

B: East Is Red is all sold out already. We don't have any stocks and it's very difficult to find it anymore outside Hong Kong. But we are trying to think about making a compilation of East Is Red, Manifesto and also this double cassette Living Our Lives, these are the three titles we put out in 84, 86 and 87.

MRR: And so the fourth tape was People Have The Power, released last year after the Chinese massacre...

B: Yes.

MRR: Can you tell me now your feelings about 1997? Or the band's position about it?

B: A lot of people used to turn BLACKBIRD as an underground band in Hong Kong. But as you can see from the material I gave you, we're very open. I mean the mass media actually covered a lot about us, so we're not underground. It's openly and we have never been banned by the police or whatever because still this is the British rule here. But after 1997, we are not sure, but I'm very hopeful because there's still about seven years to go. And I don't believe the regime in China can stand that long. They will have to change in a way so that they could fit into the international community. I think by 1997 if the situation is still so bad, we'll go underground. Untherwise we can still operate here.

MRR: So, you're planning to stay in Hong Kong...

B: Of course, yes.

MRR: Because so many people in Hong Kong are planning to leave by any way they can...

B: But there's no point if we leave and we don't have the perspective here. It's a totally different insight if I live in north America and try to write about Hong Kong. The only thing to write about Hong Kong, about the people's feelings in Hong Kong, is to live here tto suffer or to struggle with them to gether.

MRR: So you're very courageous, because if things don't change in China, it will be very difficult for you...

B: Yes. Because the New China Agency, which is actually the secret China agency in Hong Kong, they have all our tapes, everything is on file, because we don't just put out tapes. We are involved in political activities. We went to demonstrations, we joined the strikes...

MRR: So politically,how would you qualify yourselves as a band or as an individual?

B: As the band we'll call ourselves libertarians. But two of us or maybe three of us we call ourselves anarchists. The others are libertarians in the sense that we believe in equality, we believe in human rights, we believe in the ecological problems...

MRR: What kind of ecological problems have you to face in Hong Kong?

B: We have one nuclear plant that is being constructed, just about 40 Km from the centre of Hong Kong, and also we have a very serious pollution problem here. These are the problems we are talking about, but of course, when we talk about ecology, we're not talking about distinct problems. These are global problems. If we don't work to deal with it together, I mean as a good built community, things can't solve... Just like New Zealand is a nuclear free zone, but I don't think New Zealand could survive if a nuclear disaster happens in north America or in Australia. So I don't think this ecological or environment problem is a distinct problem. Our stand is that we are trying through our theatre and music to spread this idea about environment so that people can try to think about it and maybe try to change a little bit in their own living circles. We believe in changes in this level, instead of first making a revolution and everything will change. It could not happen anymore in today's society.

MRR: About political movements in Hong Kong, ecological or anarchist, is there something organized, or...

B: There's no movement like that. We are just a small affinity group here. And not very active.

MRR: So what about your contacts with political activists in China?

B: I think around the early 70's a lot of these intellectuals or underground dissidents smuggled out of China and came to Hong Kong. They brought us a lot of contacts with these people inside. But after these Chinese dissidents left around the early 80's, some went to Paris, some went to north America, then we were having less and less contacts with people inside. But sometimes a friend would be able to go back to make some contacts, I mean, we have not very stable contacts with people in China.

MRR: Have you been to China yourself?

B: I have been to China once as a journalist to cover some events, not for political activities.

MRR: Didn't you have any problems then?

B: No because actually a lot of people can go to China and do some activities, quite freely now. Not now, I mean one and a half year ago, that's because the controls at the customs on the Chinese border are still very primitive. They don't have computers, all these things, and so many people

□ Blackbird: putting the message across.

Rock music in the front line

IN REVIEW

ROCK: Blackbird at the Fringe Club. Reviewed by Kenneth Ko.

ROCK and roll music exploded in the Fringe Club when the underground group Blackbird put feelings about life, the threat of nuclear power, racial discrimination, human dignity and rights on the musical line.

Nearly 200 people crowded into the small theatre to listen to the performance, which included drama, puppets, and monologues as well as singing.

One example of their mixed media vision was the song Ethiopia, where a masked man greedily ate food on the table, while beside him sat a few starved victims hopelessly waiting for somebody's help.

Songs were performed in Cantonese, Mandarin and English with the Cantonese renderings described as non-songs due to the fact that performer Kuang Shi-hang simply screamed and shouted most of the time.

The group also didn't seem to mind too much about technical standard but appeared to find it satisfactory enough to use music simply as a tool to arouse people's interest about matters of concern.

They succeeded — evidenc provided by the fact that al although unconfortably hot, few people among the gathering left before the end of the hour-and-a-half long show.

The performance is part of the band's second tour of local venues since it was formed two years ago. And just like last year's "East is Red" tour this year's "Manifesto" series of shows expresses their discontent with society.

The members are lead singer Guo Da-nian and his wife Cassi, joined by guitarist Peter Lee, drummer Ah Pui, Kuang Shi-hang and Mok.

Group's radical rock

By KATHERINE FORESTIER

BLACKBIRD, anashamedly Hongkong's most radical rock group, represent the flipside of the territory most people know – anti-materialism anti-colonialism, anti-China and anarchism are some of the ideas they sing for.

The six-member band have now released their latest salvo at the establishment of today and communist masters of tomorrow with their third set of tapes *Living Our Lives*.

They are also gearing up for their next concert to be held on Thursday at the Ko Shan Theatre.

A tour of Hongkong community centres was to follow but the outspoken themes of the group's songs has meant that most doors have remained closed to them. The band says they are even too radical for the Fringe Club and are not welcome there either.

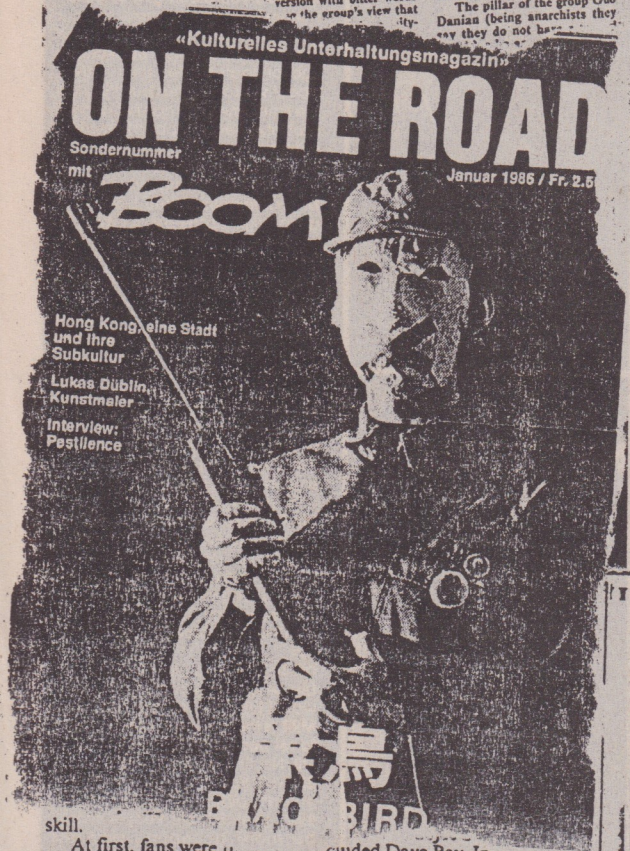
The jailing of Chinese dissidents, the identity crisis of Hongkong youth as it is pro- towards 1997, environ- truction and the ab- elections are

□ Gus Mok: member of the radical group.

Though outside the establishment today, the group have the most to fear from the future. China, which recently banned a straight rock and roll version of a popular revolutionary song because it was thought to be too disrespectful, would not appreciate Blackbird's best-known song – *The East Is Red*. It is a version with bitter words the group's view that develop theatre in the backroom. "After that it may be theatre in jail," he said.

The jailing of Hongkong citizen Liu Shan-qing in China, for whom Father Franco Mella fasted last week, is another protest theme of their songs. Liu was jailed six years ago after being labelled "counter-revolutionary" in Guangzhou.

The pillar of the group Guo Danian (being anarchists they say they do not ha-



skill.

At first, fans were u... a film show that documented the band's travels to Europe. This left the people in the audience with the feeling that they were part of the blackbird "family".

The group has stuck to its first aims of eight years ago to marry music with theatre. Blackbird still sings about giving hope to other people.

It's good to see that the band members have not lost sight of those initial ideals.

Blackbird plays a rough breed of music, blending strains of the '60s and '70s with the power and drive of the new wave '80s. The band played tight music, but was let down with amplification problems.

But that did not matter, because everyone was having a

cluded Daya Bay. In ... who looks like an eccen... ...fessor, tells his children that the world he dreams of is not the one he is living in.

Suddenly the tone went quiet as Guo, the man behind Blackbird gave a brief and stirring message on political prisoners.

Lau Shan-tsing, who has been behind Chinese bars for six years, was brought to light in a song called "For You In Jail".

With harmonica in mouth and guitar in hand, Guo sang his heart out.

Blackbird did not want to play an encore but then the band had given the audience nearly four hours of entertainment.

Ten out of ten for a real experience and performance.

SUNDAY MORNING POST, January 10, 1988

are passing through China's borders everyday. It's actually not very possible to pinpoint the people except for those who are really on the hunting list. But there's also one example that a friend of ours who is still in jail in China for more than seven years now: if you go into China and try to make contact with people who are on the list, on the watching list inside there, then you are being exposed yourself. And you'd probably be caught. So one of these Hong Kong former university students went to China and tried to make some contacts with dissidents, was caught and sent to prison for ten years, and he's been seven years now, just for some counter-revolutionnary activities.

MRR: And are there some people who know about your band and music inside China?

B: Yes, of course, a lot of activists sneak inside China. They heard about it, they've heard about us, but of course not on a very large scale.

MRR: Coming to Hong Kong just one year after the massacre in China, I was feeling I'd find some really radical or revolutionary activities here, like people now really wanting to do something about 1997 or something, but I just found the people are very apathetic, it seems they care but don't have any hopes, only wanting to leave the place...

B: Yes, preparing to leave. I think this is the nature of the Hong Kong Chinese people, because they have been bothered by the British move, they have been very dogmatic about material living and things like that, so I mean the event was very shocking, we all saw it on TV, so it inspired them so much, they made a stand around that time, maybe tried to do something, and then afterwards, two months, three months, half a year, one year, and then these feelings, these emotions stopped and they would start to think "oh, let's quit, that's not the way that I should do to influence my own future". So they would change their directions and maybe prepare to leave. Actually there is quite a number of radical theatres or a few musical happenings that really focus on the events in China. That's all. The thing about the Hong Kong Chinese is they don't have the persistence but actually only persistence justifies history, if you don't have the historical persistence, what is persistence? The persistence for half a year? That's really not a persistence. So for us we have our history to back ourselves. We have been doing about this for ten years. We started to talk about 1997 in 84. That's our first tape. And 1984 is the year when the British rule and government signed the future of Hong Kong. And inside that tape we had a song called "Generation 1997." And the people asked us "what's this 1997 thing?". They didn't even know about that year. So now of course everybody knows this is the reality. So we have been talking about this for a long time and we have shown a persistence.

MRR: What kind of music or theatre dealing with 1997 is there apart from you? What kind of other people are involved into this?

B: There are quite a few theatre groups in Hong Kong, without stage theatre, done as protest against the massacre. So there's not only the BLACKBIRD, but after June we have done street theatre. We have talked on street comers and then we spread our thing and started a theatre group right there on the streets for three months, every week we went out and did songs and theatre. But there is some more bourgeois theatres who also did pieces about the massacre, but inside theatres.

MRR: And musically?

B: Musically, not, nothing output about...

MRR: I have seen an LP released in HK, with the cover showing the "democracy statue" from the Beijing demonstrations...

B: But of that kind of compilation, there's quite a number. But they're cashing in the situation. They're just compilations of so-called patriotic songs and they put on a lot of symbols so they can sell. But I mean creative work: none about the massacre.

MRR: Can you describe me now what is the nowadays alternative music scene in Hong Kong, is there something like punk bands, or noise bands or so?

B: I'd say that the situation here is very primitive, there's no scene, because a scene would be a lot of people doing a lot of different things, that is a scene. There's not happening here. There's maybe on and off concerts by bands who are from other than the mainstream, not just pop music, who are maybe doing their own thing. But they're not very active, maybe once in a year or twice in a year, and they're not very energetic in creations, in the sense of putting out their work, sometimes they would just play a gig, just for fun, that's not realy serious work. For that kind of activities we have still some bands, but if we think about people who are really believing in own work and alternatively working towards a communicative creation, there's really not much. There were some bands who were into the so-called alternative music, gothic, rock thing, bands who are more like punk bands, and also there are bands who are into experimental music, but most of them are just doing it for fun. But of course I accept the music can be for fun. We have pleasure, we have joy playing the music, but maybe I see it more militant, but this kind of bands are not very active in putting out their work. So I wouldn't say there's an alternative music scene here. Very scattered. They don't work together. They never try to work together as a community...

MRR: Why?

B: I don't know, because maybe they have a very shitty mentality like that "oh you're punk, punk guys, we're really cool" and the others think "oh they're really rubbish," they have this very narrow-minded attitude. There was only once that I have been trying to put everybody together, and that was the first anti-nuclear music festival here in Hong Kong. That was about three years ago. So I booked a really big hall and then tried to ask everybody to come. I mean to show your stand as a musician, to fight the nuclear plant in Daya Bay which is in China, so everybody came, classical people, jazz people, punk people, the REBEL ROCKERS *(note: a former Hong Kong punk band, now split up. Luk)* and everybody came and played. That was the only time that everybody went on the stage for that issue of anti-nuclear. But after that nobody tried to play together anymore.

MRR: How do you see the future of underground or alternative music in Hong Kong, do you think it will evolve in a good way or...

B: I think it has very much to do with the social situation, the social relation between the Chinese and the British, who is not going to be too good maybe some problems happen and then the living here, the social stability will start to slacken and so a lot of people will not be interested in doing whatever culturally. But if the social situation here is more stable or maybe more hopeful, if the chinese regime changes to the more moderate, the younger generation will be more hopeful in doing something different. I mean, for my generation, for my age group, most of them has disregarded music as a way of communication anymore. They play it for pleasure or entertainment or some just gave up music, and so for these groups, punk groups or alternative groups that have been playing around for the past five years, I think they are maybe either emigrating or maybe finding a job and not playing anymore. That's way normal for Hong Kong groups that they're not staying here longer than two years.

MRR: Do you have contacts with foreign radical bands?

B: We have very good contacts with bands in Taiwan, because we have been invited there last year to join the new music festival which is really exciting because they're all chinese and they're trying to do different types of music, I mean stylistically very different from the chinese popular music. As we were invited to join the festival, we had quite a good contact with bands. We played there last October, so actually all these groups I know in Taiwan I met them and we became acquainted at that time. Other than that we have close contact with people in Europe, not so much with America. We had planned a European tour in 89, we were scheduled to play in Switzerland, France, Italy, we had even booked our plane tickets, but then, the June 4th massacre...and then we decided to cancel all the thing because it was a very striking moment in Hong Kong, we're right off the border, on the other side; more than a million people went in the street to demonstrate, and we thought "how can we tour like that?". So we called Europe to cancel all schedules, we had to stay in Hong Kong to join the movement. But we're still planning to go to Europe anyway...

MRR: That would be really fine...

B: We have quite a few contacts in France, Italy and Switzerland, and also in Germany who wuould be very eager to arrange gigs for us.

MRR: Have you ever had any proposals for putting out vinyl?

B: No, but we were invited a couple of times to include our songs on compilations.

MRR: What do you think personally of the punk music and movement nowadays?

B: I think it would be necessary to maintain a network of this <u>really</u> in dependent people, because independents now have their own charts in the UK so independents become a market actually, that's a different category. I mean not that kind of level of independent music, but the level of independence that's really rule, really ardent people doing music, not for a living, but for their expression or for communicative purpose, it's very important to maintain an international network. It may not be very rewarding financially, but as human communication it will

be very worthwhile, otherwise, there's really little point in having a band and then play to one or two hundreds of your local followers. That's my idea about punk music, but a lot of rivalries between established punk bands and those unestablished punk bands are to me not necessary. If you take the sense of freedom really seriously, everybody have their chance, if you don't like them, just don't listen to them, but you don't have to fight each other...

MRR: Apart from Taiwan, have you played in other foreign countries?

B: No. That was the first time we played outside. We do try to play in Japan. We have arrangements playing in Japan...

MRR: Are you known there?

B: No, not in Japan, but we have some of our friends who have distributed some of our tapes there and it's very easy to arrange gigs in Japan, because they have a very large network of alternative clubs where you can go and play without payment, you can ask people to donate, that kind of circle. So we do intend to go to Japan, probably next year, and again Taiwan because the feedback to opur tape People Have The Power was very good there and the guys who have helped release our tape there asked us to come and do a tour. The last time we went there we played only two gigs, the one in Taiwan Universty in Taipei, and the other in Kaohsiung in the northern province, and they intend to ask us to play a really national tour, in all the colleges, maybe over 30 gigs so we'll probably do that and then extend the tour to three provinces in Japan.

MRR: But, politically, Taiwan is still quite in a bad situation...

B: No, Taiwan is now having a very interesting political situation where you can go to limits. If you have watched the news you can even see the people fighting inside their consience. I mean, the war-makers they have debates so furious they can fight those, I mean inside the government. A lot of these political views that were banned in Taiwan, you can buy now anything, Trotsky's books, socialist books, you can wear Marx on your T-shirt and walk around with out trouble. But not three years ago. Three years ago Taiwan lift the ban on social control as they were in alert after the nationalists went to Taiwan, they had put that on for more than 30 years now. Now this social control is being lift so the freedom of speech, of import of material, anything it's really open and also the political situation is not so one-party dominated, there's quite a lot of oppositions, they're openly challenging the regime, and so the artists, there's a lot of freedom, that's one of the reasons now that they have a very prosperous future of alternative music, so bands like Band of Holy Joy ,the Smiths, they sell thousands in Taiwan, of course Smiths are really a part of the mainstream to readers of MRR, but you can see it's not Madonna, not this Prince people, so Taiwan is very exciting culturally now.

NEW BANDS

HALLUCINATION REPAIRMEN

Hello. Hallucination Repairman is/are a band that does not play by any rules, not even musical ones. We do not stay centered around any particular musical style. We like being diverse because if we stayed on the same musical style all the time we'd get bored straight to death. We are: Oat Brian (guitar, and occasional singing and drumming); Brent Damage (drums, and occasional guitar); and Dick Flower (singing, and occasional drumming). All of us occasionally play bass, if the damn thing is in working condition. Interview by John Utjsen.

MRR: Who are you, how many are you, and what do you do?

Brian: I am Oat Brian (Brian Morrisey). We are 3 Buffigos. I flop around on guitar.

Brent: a) I don't know who I am as of yet, I'm sure I'm someone I don't want to meet. b) I am one, or maybe more. I'm schizo. We are three, though. c) I try to have fun in life and even succeed sometimes. I also drum, and bother people with rancid guitar once in awhile and hate myself for it later.

Dick: A flower, 3 of us, I kinda do vocalage. And drink coffee.

MRR: Do you play live?

Brian: You wish! But mostly we are alive. **Brent:** No, we play dead. No, actually we don't play live and we never will because our music is too good for mortals and besides, I have an extreme fear of people.

Dick: I think I'm alive when I sing...I think.

MRR: Do you have any recorded music available?

OB: Yes, we have a demo out that really is fluffin! You can get it from any of us, but you should write me because I am Heman!

BD: Yes we have one 90-minute tape called "WHEEEEEEEEEEEEEEEE"; that's "WH" with 17 "E"'s! It is a collection of unplanned noise and only we can see why it is cool. Actually we do some damn insane stuff.

DF: Yeah I think so, yeah, maybe. Yes, we do.

MRR: How long have you been around?

OB: I've been kicking around for five team years.

BD: I've been around since I was born. We've been around for... uh...3 months?

DF: I've been around fifteen years, the band huh, months sorta.

MRR: Do you go to school/work?

OB: Me goes to cool school, but do not work because working sux!

BD: No I don't go to school coz I graduated (but I didn't go to the graduation), and I wash dishes at a restaurant on Earth and I hate it there and I'm quitting Sept. 30th.

DF: Yeah, school sucks. I do it though. But work is bad real baaad.

MRR: Do you plan on playing for any lenght of time?

OB: No we wish weeeeee could but our drummer is going to Cali, but I don't think so. But seriously he is and if he comes back this summer we will definitely do a show.

BD: Yeah, until the song stops. If I wasn't going to California to see if I can start the second third of my life, we'd play forever, I'm sure. What really sucks is that we're just getting good, and now I have to go & leave—(previous commitments—long story).

DF: Until I get tired or fall asleep.

MRR: Why did you start a band?

OB: We started a band because, because Littleton has nothing to do. Also, I'm into music and I hate people who love music but don't make it.

BD: Because there is no band that is insane enough and we/I wanted to be in that band. Actually I can't remember how it came about...!

DF: I didn't. Cauze it seemed maybe I sorta like music.

MRR: What are your influences?

OB: My influences are Velvet Underground, Big Black, Raw Power, Sonic Youth, and many other retarted bands.

BD: Musical? Butthole Surfers, Big Black, Napalm Death, Black Flag, etc...my next door neighbor a few years ago had a drum set and I was amazed and I liked the tension release, the volume, etc. I used to be more influenced by Lars Ulrich but I'm carreening off into more looney things...Lifewise? Anger, stupidity, They Might Be Giants, people I write to, oh, fuck, of course Ed from California—he's influenced me a lot...MRR, life, etc.

DF: Steve Albini, Danzig, Ministry, and coffee. Coffee is good, Circle Jerks, Partridge Family.

MRR: Do you beleive that society keeps you in a cage?

OB: Yes, society does mostly keep me in a cage, but I deal with it. In Littleton there's no variety of people here so there is no way I can live to be like them. So basically yes, I'm locked in a cage with society teasing me with the keys.

BD: Yes. Laws suck. So do rednecks. My brother is a professional asshole redneck & all his friends too and they need their heads cut off and thrown in the street. Work is also a cage. A fucking rip-off. Lots of other things...

DF: Nay, I do as I please, society tries but most of society is a bunch of hicks so I hurt them.

MRR: Do you beleive that there is a higher awareness?

OB: When there's high awareness there's hubba bubba bubblegum.

BD: If there is, I want to be psycho-analyzed by this person/creature. But if this higher awareness is God, and if he exists, he's out to get me. He wants me to suffer and/or die.

DF: Yeah my parents are quite aware when I come in drunk, late, and/or beat up, *plus* other enjoyable experiences in life. Coffee keeps me aware.

MRR: Do you prefer girls or watermelons? OB: Mostly I prefer girls but sometimes girls can be vicious and I'll pork a watermelon. **BD:** Actually I go for goats & trees. Umm...I think about sex sometimes but it's kinda like time travel: a) it can not and will probably never happen to me b) if it did happen, it'd be too good to be true (or the opposite). I have a fear of good-looking girls, so...!

DF: Cantelopes, coffee, bannanas, girls are right up there specially mine, cigarettes, honey dew, and squash. But I'm not sure about watermelon. A little too wet and sticky and seed like.

MRR: What are each of your goals for the immediate and long-range forecast?

OB: My immediate plans for the future is to have a honky tonk time in life and finish school. My long range future is to go to a type of writing school and get involved in the poetry scene. Also, one of my short term goals is to do awesome with my zine, 'Poesy.'

BD: An immediate goal of mine is to go to California and see something besides New Hampshire (but I hate leaving Brian & Richard—I feel like a heel), long range goals? To be on vinyl someday. To cry a lot. Shit, I don't know! I hate reality. To have fun.

DF: To move, to play, to drink coffee, sex, and well death by coffee would be nice, sex yes, yeah sex.

MRR: Is there anything you're dying to set people straight on?

OB: No, I'm just dying slowly!

BD: YES! You don't have to be talented to play in a cool band. Credibility rules SUCK!!! People should be more accepting and less judgemental, but then again that's a paradox. Christ.

DF: Coffee is good, Littleton sucks, racism, sexism, chauvenism, sphinctism, and hicks suck way much.

MRR: Anything to add?

OB: Ya! Lots and lots 2 add! Just foolin. I'd like to thank you for asking us decent questions. I tried to answer humanly, but (another one of those buts!) I am a fart cheese. All you cool people write or call at: 3 Sunset Circle / Littleton, NH / 03561 or (603) 444-2250.

BD: Sorry I said so much. I'm a windbag. This is my first interview. Thank you EXTREMELY! Write: Brent / Strange Damage zine/ 635 Princeton Dr/ Sunnyvale, CA 94087. AAAAAAGHHH!!!!!

DF: Coffee is good. Meat, Decaf coffee, and child molestors suck. And thanx, please write Dick Flower/ 188 South St./ Littleton/ NH 03561. I'm bored.

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COLUMBIAN NECKTIES

The COLOMIAN NECKTIES are: Bobby, guitar; Carlos, vocals; Cujo, bass; and John, drums. They've been together for a year; six montns ago tney released a 15 song cassette called No More War Toys. Their new 23 song cassette called It Could Be You is available for $5 from P.O. Box 20905, Charleston, SC, 29413. Interview by Hack

MRR: Where does your name come from?

Carlos: A "Colombian Necktie" was a practice used in Colombia, South America, when they had a massive civil war in the 1940's. It was a very gruesome method of killing people, in which the victim's throat was cut and the tongue pulled through the slit, resembling a necktie. It still happens now.

Cujo: Only now it's affiliated with the cocaine trade.

Carlos: The drug lords will use a Necktie when they need to. It's part o~ the intimidation and terror tactics used by all the repressive forces in Latin America.

Cujo: A lot of people don't know what a Colombian Necktie is. Ihey asK us, then when they find out they go "OOOOOH!"

Carlos: A lot of people say our name will hold us back.

Cujo: Who? We'll slash their throat.

Carlos: When we played Myrtle Beach, the club owner wore a regular necktie and said, "See, I wore this for you guys." But when I told him what a Colombian Necktie was, he said, "I think I like mine better.

John: Our name is pretty subtle compared to those of some of the bands we've played with: FATAL, LETHAL INJECTION, BRUTAL ASSAULT.

Carlos: Some of our material is warped, like BIG BLACK's. One of our songs is "Malachai's Theme." A promoter who taped us at her show found the song too disturbing to listen to the song all the way through; she said there'd always come a point when she'd have to stop the tape. But most of our stuff is real straightforward.

MRR: What accounts for the band's interest in Latin American affairs?

Carlos: The interest in Latin America is more mine than the band's. For me, playing in a band is a way to make a political statement as well as to have fun. It combines rebellion and fun. All work and no play make John a dull boy. I play to make people happy and to make them think. At the same time, I don't think learning and enjoyment have to be mutually exclusive.

Cujo: We have 23 songs and only 2 or 3 are about Latin America. When we get more material, we'll probably bring up even more problems than the world will want to deal with, including the Colombian Neckties.

Carlos: None of the issues we deal with is limited to Latin America. One of our songs is "Ku Klux Klowns;" it's against the KKK and against racism everywhere. We say fuck Meir Kahane and Israel and Farrakhan too. We oppose racism no matter who it comes from.

Cujo: And that includes Bugs Bunny.

MRR: Is it fair to call your music punk rock?

John: That's fair. I don't have a problem with it.

Carlos: I think people can judge for themselves.

Cujo: It crosses over. We're under a broad label, probably including speed metal, hardcore, oi, and all that other shit.

Jonn: And those titles are only for the convenience of potential listeners. If we tell someone we're punk, there's more chance someone who is into that type of music will listen to us.

Cujo: And then they'll hear blues, rap, semi-classical....

Carlos: We even have a funk song, "Wabbit Season," and everything about it is funk, except the vocals, because I can't sing funk.

Jonn: "Wabbit Season" came out of a drumbeat for Saga.

Carlos: We've used Chopin's movements. I forget which symphony.

Cujo: Part of one of our solos is from Bach, the "Tecata Fugue in B minor." And we incorporate "Dixie" and the circus song.

John: So what we're saying is we think it's important to rip off riffs from as many sources as possible.

Cujo: Whether they be dead or alive.

Carlos: It's more convenient if they're dead. Cujo: No threat of a copyright suit.

MRR: What is it about your particular type of music that appeals to you?

John: We like to stay awake when we listen to music.

Cujo: The variation, the different styles. We're not confined to one style of music.

Carlos: The energy. We love high energy.

MRR: But aerobic jazz has high energy. What's the difference between Your music and aerobic jazz?

Jonn: You can't slamdance at Living Well.

Cujo: We don't have Jane Fonda, we have Carlos, although sometimes people do mistake him for Marlo Thomas. If we did have Jane Fonda, we'd probably sell more tickets and be even more political, since they want to try her for treason.

Bobby: The only reason I like our music more is because I write our music. I mean, what's the point of playing somebody else's music.

John: A lot of it is ego, I can't deny that part. It's a great feeling to be up on stage playing for people.

MRR: But couldn't you get the same ego rush playing top 40?

John: You hear that everywhere you go, and it gets boring very quickly. Those songs are absolutely meaningless. They're just made to be marketable.

Bobby: Our music is more honest.

John: And I feel more compatible with this musical style. I play the drums very loud and very fast, and punk and speedmetal are the 2 styles that afford that type of playing. I could not drum for a lot of bands because I can't play quietly enough and I don't like to pause. With this type of music, you don't have to do that; you can play as quickly and as hard as you want for as long as you want, and the faster the better.

MRR: Let me get to the point: does your music express rebellion?

Carlos: For me it does, obviously. I'm a happy person, but I'm also angry about a lot of shit, so that comes out in my lyrics.

Bobby: It doesn't express rebellion for me. It's just music. Maybe it's rebellion against depression.

John: It's crazy, if you consider that rebellion. It's rebellion against etiquette. Sitting around like this we can't act like we would on stage: there's probably a lot of hidden desires that we can't express. There's nothing wrong with etiquette, but there's a time and a place for it; that's the first rule of etiquette.

Carlos: It gets all your pent up feelings out. It's like you're at a bar and you get blown off by some lady and you can't say "fuck you," but don't you wish you could.

John: And even if you could, you wouldn't have several thousand watts of power with which to do it.

MRR: What other emotions does your music express?

Carlos: Definitely love and solidarity. Everything we sing about revolves around freedom, freedom from everything.

Jonn: Definitely lust. Especially "In and Out" and "Malachai's theme."

Carlos: "In and Out" is pretty lusty, pretty straigthforward. we just go through all the sexual positions, with a chorus of "In and out, In and out, in and out, in and out." But we also express love. It's because of my love for people that I do this. I want people to realize that we're all in this world together.

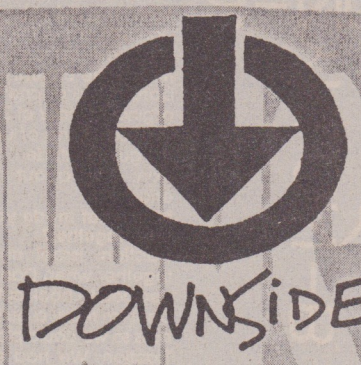
Bobby: "In and Out" is a love song. But for me, the music expresses all sorts of feelings all together, not one particular emotion.

MRR: what is your audience like? What kind of response do you get?

Bobby: Everybody likes us, not just one group of people.

John: We can't say that everybody likes us, but those that do come from a broad spectrum.

Cujo: I find that most of our audience is incoherent, so the point is moot. But it doesn't bother me.
Carlos: We also get a lot of comments like "I like you guys, but I'm not into your music" or "I like your lyrics, but I don't like the way you express them." On the other hand, I was surprised when this one dude said, "I enjoyed y'all, but your lyrics personally offended me. That business about 'U.S. out of America was Bullshit."
Cujo: "U.S. out of America:" I still don't understand that.
Carlos: It just means I dislike governments, period. It's not a statement against the American people, it's against the American government.
Cujo: Well, you'll never work for them again.
Carlos: Yes, I admit it, I am the Internatrional Zionist Communist Conspiracy incarnate. Just thought I'd say that for the record.
MRR: What do you hope to accomplish through the band?
Carlos: We ARE in it mainly for the fun. But if we get just one person in the audience to think about something that hasn't been said before, whether it be sexual liberation, financial liberation, psychological liberation,...
Cujo: . . . or wabbicide . . .
Carlos: then it gets them to think, and maybe they'll make more intelligent decisions at the polls; maybe they'll make more intelligent decisions about themselves.
Jonn: This is a leisure activity for us, but if Carlos can accomplish some of his goals in this world, even in his leisure, he's ahead of the game. Besides, we agree with most of what he says, most of what we can understand. Often we don't know what the songs are about until we've played them 10 or 15 times.
MRR: If punk could change anything, would it be illegal?
John: Isn't it?
Carlos: It seems to be. At the gig at Group Therapy, we had 4 cop cars, the entire Charleston vice squad, and even a piggy on a horse. Despite it being an all ages' show with no alcohol, they swarmed the place and searched for anything. Even though they admitted there had been no noise complaints, they forced us to close early, harassed the shit out of the club owner, and told him he'd be held personally responsible if any kid found drinking in a parking lot had been at the show. That kind of harassment proves that in many of the authorities' eyes, punk is illegal, or that it should be, according to the Ollie North types who think they're above the law, that they are the law, and that they can do whatever they please.
Bobby: I agree one hundred per cent. Punk rock is technically not illegal, but in reality it is. The problem is that people in power never willingly give up that power, and they try to stamp out anything that they perceive to be a threat to their power.
Jonn: Apparently punk doesn't pose a big enough threat or it would be technically illegal as well.
Cujo: I'm too intelligent for that. The ordinance was against noise, whether punk rock or some other form of music. The cops were there right before the show and didn't do anything then.
Carlos: But they admitted there had been no noise complaints. It was harassment. It pisses me off that with all the crimes, all the rapes, going on in this city, they send a herd of pigs just to give us a hard time.
Jonn: what amazes me is this only happens at Group Therapy, where they always card me and are very concerned about underage. It seems like very selective law enforcement. Maybe it 's the crowd that Group attracts.
Carlos: The way we look is irrelevant. They should leave us alone.
John: Actualy, I heard that some superficially punk-looking people held up a donut shop that night, and I think thhat's what attracted the cops to Group.
Cujo: Check their fingers and faces for sugar entry.
Carlos: Another time at practice we got hassled bigtime by a mounted policeman. We must have been playing a pig mating song because he went apeshit.
Cujo: Like Freddie Kruger in a horse suit.
John: But to look at the illegality of punk another way, there have been bands that made major waves with their lyrics, like the SEX PISTOLS. A couple of their songs were quickly banned.
Carlos: Or witness the fact that there's no punk radio show in Charleston. It was thrown off the air because of a petition by some born-again Christians.
MRR: How did the band start?
Bobby: The band started as an idea at the DRI show last year.
Jonn: Then they kept changing the drummer: it was Ringworm, then me, then Ringworm, then me. If I had it to do over again, I would have quit a lot more times.
Bobby: Ringworm skipped town because of some 14-year old's mom.
Jonn: Iwas real surprised when I heard the band's first tape. I had never thougnt anything would become of them. Their songs were real simple — they're still simple, but they're getting more intricate but I couldn't believe it was the same people. they had improved so much.
Cujo: And the new tape is better than the old, so everybody who bought the first tape, re-tape over it with a bootleg.
Carlos: Actually, I'm kind of ashamed of the first tape now.
Bobby: Yup. It's obsolete; it's pre-Colombian. We should call it "The Fat Chick Years."
MRR: what do you mean?
Bobby: Carlos used to have a penchant for screwing fat chicks.
John: Harpooning whales.
Carlos: I have absolved myself:
Bobby: I've heard stories, no more fat chicks. like the herpes story from Philadelphia.
Cujo: The city of Carlos, with plenty of fat chicks.
Carlos: No, I was in a band up there called HERPES; I've never HAD herpes. John: Carlos has given up fat chicks, though; one night he even ~offerred to give the fat chick to someone else.
Carlos: Nik (guitarist for the LOST MARTINIS) was ahab the other night; and his date were wearing apporately enough, white. And john's into short chicks. He's seeing someone short. She's eleven, In fact, little junior asked me for an autograph the otner day. She's eleven years old and into Metallica.
MRR: When you started out, you described your music as "egg-core." Has there been any evolution in your sound since then?
Carlos: We've become more diverse.
Cujo: Yeah, we used to be paleolithic, but we've evolved.... .
John: Into bozo-core.
Carlos: The change in drummers accounts for our change in sound.
Cujo: Barney Rubble drums for us now.
Jonn: We've seen evolution, and we've seen electrocution: namely Bobby's. He played "Yuppie Armageddon" too fast.
Bobby: I sweated on my quitar strings, and ZAP! I got electroshock therapy.
John: So now everyone knows why our guitarist is always smiling.
MRR: I understand getting to one of your gigs can be difficult for you .
Carlos: I kind of flipped the car on the way to a gig in Myrtle Beach where we opened for MDC. But it wasn't my fault; the signs were confusing.
Cujo: Yeah, they were in English.
Jonn: Carlos was the only one who didn't understand them.
Carlos: Anyway, after we crawled out of the car, Bobby yelled, Carlos, you fucked up!" right as some little old lady drove by, and she said, "Watch your mouth, son!"
Cujo: We had all the drums in the back of the car.
John: That flip was the best drum solo we ever did.
Carlos: And as we were leaving, there was a pig coming the other direction.
John: Then there was the time Carlos locked his keys in the car in Charleston just as we were leaving for a gig in Columbia, and somehow he and Bobby got to the show just 5 minutes after Cujo and me.
Carlos: We drove 90 mph the whole way. It felt like the Toyota was going to fall apart. I told Bobby, "Man, keep a positive mental attitude, or we'll get a ticket." And we didn't get Pulled.
Bobby: So we get there and he gets a flat.
Carlos: Ssssss .
Cujo: A gig isn't a gig without Carlos fucking up.
Jonn: Without someone fucking up, anyhow.
MRR: Last question: what kind of beer do you like?
Carlos: I like cheap beer.
Cujo: because it goes through quicker. Drink Schaefer: it prevents urinary tract infections.
Jonn: It prevents urinary tracts.



DOWNSIDE, Is Chad Dziewior - guitar, Mike Paradise - drums, Dan Huseby - vocals, Jason Bauer - bass. The band was constructed in June, 1990. The sound is hardcore, not out to fool anyone, at all. Powerful, straight ahead and in your face with out being edge at all. Why should DOWNSIDE, or anyone else, care what you put into your body? Crunching guitars, yet tastefully, not metal; double bass doubles the power, again no speed metal. Top it off with melodic and flowing bass lines and the Downsound comes together.

The vocals have some history behind them. Huseby did time with Minneapollis' short lived, and somewhat infamous DEMAND (a k a Facetoface). An industrious and hyper leadman, Huseby dominates with an insightful and sensitive lyrical content.

DOWNSIDE have recoreded a 5 song cassette that is available through THD records, and will soon have a track on the up coming THD 7" compilation, "Ready To Strike Again...". To have DOWNSIDE play at your place, call Chad at (612) 644-5208. Write to DOWNSIDE at: 770 Curfew St., St. Paul MN 55114. To get the cassette, send three bucks ppd., payable to D. Cripe; THD records, 2020 Seabury Ave. Minneapolis, MN 55046.

CAUSTIC SODA

Interview with Caustic Soda by Deb.

MRR: Who is in the band and who is doing what?

Caustic Soda: Curt Schulz plays drums; he used to play Crackerbash and Kentucky Fried Children. Bobbie Virkler plays bass and guitar plus she sings too; she used to play with The Drones and Funlover. Regina LaRocca plays guitar and bass and sings too; she used to play in the Obituaries and Thorn. René Denfeld sings lead vocals and once played with Sinhipster.

MRR: What promoted the formation of Caustic Soda?

C.S.: Regina and Bobbie have been writing together for a long time and with the break-up of the Obituaries they decided to start their own thing. They asked René to play drums but she failed the audition so now she sings instead. Curt came along about three months later.

MRR: How long have you been together? How many shows have you played so far?

C.S.: We've been together as a group for about four months and have played five shows.

MRR: What's the philosophy, if any, behind Caustic Soda?

C.S.: We were not trying to form an all-girl band -- it's never been a motivation for us. People were picked for the band because of abilities and the feeling we want to portray. We want people to appreciate the music for how it makes them feel and what the lyrics are saying to them, not because of a "stage" show or who we are, not to say live shows aren't intriguing.

Caustic Soda / 2609 SW Water / Portland, OR 97201

MRR: Would you describe yourselves as a punk band? If not, how would you describe the band?

C.S.: No. We prefer to be described as a band of punks. We don't believe listing a bunch of adjectives are going to transcend to the reader -- they'll just have to come *hear* us. By the way, Curt just went to set up his drums because he feels he communicates better that way.

MRR: What's the easiest thing about being a band in Portland? The toughest?

C.S.: Easiest is that we all live here. Plus people are real open to new bands. The hardest thins is there really isn't any label activity here so it's kinda harder to get signed. By the way, we are looking for a rich sugar daddy with a fatherly feel towards us wayward young ladies. Curt's the only one who will be put out.

MRR: If you could be in any band you wanted (still around or not), what band would you be in? Why?

René and Curt: The Brothers Johnson.

Bobbie: Turtle Island String Quartet.

Regina: Time travel 15 years for early Black Sabbath then again when it's your own stuff it feels so much better. If we were in other bands we would want to be in Caustic Soda.

MRR: Do you have plans to put out a demo or some vinyl in the near future?

C.S.: A tape is being made right now. A 3- or 4-song demo will be ready by late August. Vinyl when (sometime) we make enough money to finance it.

MRR: Parting thoughts?

C.S.: No, we are not breaking up!

ZYKLON-B

Zyklon-B consists of Traction Jackson on guitar, Danny (Chebornik) Williams on bass, and Israel Lee on the drums. Everyone does vocals. The interview takes place on Aug. 25 at the Zyklon pad.

MRR: Where is Israel today?

Traction: He's working; he owes us money.

MRR: Why did you choose the name Zyklon-B?

Dan: We chose the name out of spite toward one of the former band members.

MRR: Is the current line-up the original one?

Dan: We all at one time or another played with the original founder of Zyklon-B.

Traction: None of us, except Israel, could deal with this guy's attitude.

Dan: After about two years even Israel had had enough.

MRR: What made you guys decide to put the band back together?

Traction: Israel and myself had been jamming together when Dan approached us witn a show he decided to book out of the blue.

Dan: I'm really a guitar player but offered to play the bass so we could play the show; it was all just for fun.

Traction: We had such a good response that we decided to do more shows and go into the studio to do a recording.

MRR: How many songs did you record?

Dan: We did 11 and used five to do an independent release which we put out on cassette.

Trac: Which is available for only four bucks (plug) along with T-shirts for seven.

MRR: How can one obtain a Zyklon-B cassette?

Dan: If you're in L.A. or N.Y. you can pick them up at Bleeker-Bobs or Zod's. Otherwise just write us.

Trac: Make checks payable to D. Jackson.

MRR: What are you planning to do with the other six songs?

Dan: We're using our independent release for promotional purposes in hopes of obtaining a record label so we can release an EP.

MRR: What are some of your influences?

Trac: Early '80s U.S. hardcore: Bad Religion. Sub Hum Ans/Culture Shock and obscure Sci-Fi movies.

Dan: Tattoos, cartoons, D.K.s and Black Sabbath.

Trac: His "old favorite."

MRR: What about Israel?

Trac: Punk and Funk; as well as the Tonight Show Band.

MRR: What do you guys write about in your lyrics?

Dan: Things we find humorous.

Trac: We get a lot of material from the neighborhood which we've been living in; "Next Door Crack Store," "Caught In the Crossfire," "Battle of the Ice Cream Trucks" -- you can tell we live in a fun-filled neighborhood.

Dan: Gang violence really does suck.

MRR: Do you guys ever get hassled for the name Zyklon-B?

Dan: Some people automatically think we're a nazi band, which we are definitely not.

Trac: Our drummer is Jewish, Dan is an American Indian and I'm white, but not into the white supremacy thang.

MRR: Could you guys elaborate on the name?

(As Israel walks in)

Israel: Zyklon-B is a gas that was used in WWII which killed a lot of people; it was not fair but that's the way it was. So what's changed in 1990, so we don't have Zyklon-B killing Jews anymore, instad we have blacks killing themselves with gangs and drugs, whites are killing each other with their stupid attitudes, Aids is killing everybody; what Zyklon-B represented then represents the same thing today. The only thing that has changed is the name of the killer and who it's killing.

MRR: This has been a channel 4 editorial. (laughs) So what's the band's next move?

Dan: We're trying to put together a west coast tour while we attempt to break into the record buisness.

Israel: And we will break into the record buisness; tonight, 12 midnight, I've got the bolt cutters, he's got the flame torch, we're breaking in.

MRR: Well it sounds like you guys mean buisness. I wish you the best of luck.

Dan: Thanks a lot. If anybody wants to book us just call or write. We want to play your town.

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GITS

The name of this band is THE GITS. They've been in Seattle about a year, and I've seen them about 4 or 5 times now. They're just a bunch of swell folk on that never ending quest for the bottomless pitcher.

MRR: Introduce yourselves by name, instrument you play & shoe size.

Mia: Well I wear a size 10 1/2. And I wear it on my head. (laughter)

Mia: My name's Mia, and I sing with THE GITS.

Steve: Steve, drums, size 4

Matt: I'm Joeseph Spleen. I was born in Holland. (laughter)

Joe: You play the guitar.

Matt: I am the master of many, many styles and techniques of guitar playing.

Mia: You're an idiot.

Joe: My name is Matt and I play the bass and I'm from New Jersey.

Matt: And I'm a liar.

Joe: So what do you want to know?

Mia: What do you want from me?! (laughter)

MRR: Money!

Joe: Her's a dime.

MRR: How long has the band been together?

Mia: About 4 years.

Matt: Since 1947. (laughter)

Joe: 1948, Matt. (laughter)

Matt: We used to be called the DANCING FRENCH LIBERALS OF '48.

Steve: No, we used to be called SNIVELING LITTLE RATFACED GITS. Changed it to THE GITS because we couldn't remember our name.

Joe: Monty Python stole it from us.

MRR: O.K. 4 years. I heard that you relocated here from somewhere from...

Steve: Somewhere back east.

MRR: From Ohio or someplace like that.

Steve: None of us are from Ohio.

Mia: None of us.

Matt: WE'RE NOT FROM OHIO!

MRR: I'm just saying-

Mia: Yes, we did relocate.

MRR: Why did you move here?

Mia: For some reason they thought that...

Joe: We like the rain. (laughter)

Matt: Joe's actually a duck. Why did we move here?

Mia: I don't know.

Steve: It was the furthest away from where we were.

Joe: That's right.

Steve: In the country. Besides Anchorage.

Mia: We heard the music might be good in Seattle.

Matt: We should have gone to Hawaii.

Steve: Hawaaii's too hot.

Matt: Not if you have a Ferrari and drive around.

Mia: Naw, we heard that Seattle... There were just things that were possible to happen.

Matt: It was just a happening music scene.

Mia: Instead of just sitting where we're from and everyone went to school, that's where we met, there was nothing, there was at least something activating itself around here.

Joe: We moved here because we heard a lot of good things about it, but I didn't know what Sub-Pop was.

Mia: No, none of us did. Never heard of SOUNDGARDEN either.

Matt: We were in San Francisco for a while and when we were there a lot of the clubs were closing down and it was like, we just heard there was just a lot of shit going on in Seattle, new labels, new clubs.

Mia: Instead of going totally east coast, like New York, there was no way you could get anyone's attention, band's go in and out and it doesn't make any difference.

Steve: They worked at the Farm and played with like 8 other drummers. (the Farm is a club in S.F)

Matt: 1 other drummer.

Joe: Who was in 8 other bands.

Matt: He called today, said that he wanted to come up here.

MRR: So what do you think about the scene here?

Mia: AACK, Thhpt, ech, (laughter)

Steve: Lot of fuckin' bands.

Matt: They are supportive, you know. Bands See other bands.

Mia: It's not so big that there are all these bands, it's small enough to where you can meet people. Like we've met the people from SUBVERT. And some cool people from Portland. You can hang out and talk to them.

MRR: What about the venues?

Steve: There just aren't enough all ages shows. We've played like 2. These people think that "well, these are the all ages bands that appeal to this age group."

Joe: Those are the laws, man.

Matt: It's hard to get all ages shows, we play any that we are asked to play. We'll play parties. But, uh, the club scene sucks. (laughter)

Mia: Yep. the club scene sucks.

Joe: I think it's better here than in a lot of other places. Think of other cities, you know. Like, I know what it's like in San Francisco and New York. It's much better here. It just is..I mean the scene, I don't know. There's a lot of activity here, a lot of it we might not really care for, but there is a lot going on here. There's a lot of good people out there, there's a lot of jerk-offs. It's alright.

MRR: Any bands in Seattle that you like, feel close too, are supportive of, etc.

Mia: M99. (once the OBITUARIES, a Portland band)

Steve: SUBVERT. They've been really cool. The like to come and drink with us. They're the best drinking people in Seattle I think. They are the smartest bums in Seattle I think.

Matt: BIG BROWN HOUSE.

Joe: There's a band called D.C. BEGGARS that are really good.

Mia: Crushin'!

Steve: They're on a compilation we're putting out. No one would do it for us so we're doing it ourselves.

Matt: GAS HUFFER's cool.

Joe: DERILECTS are nice guys.

MRR: Drinking. It seems to be a rather recurring theme.

Steve: We have a couple of song about drinking. One of them is called the "Drinking Song" the other is called "Drunks."

Joe: None of us drink though.

Mia: Matt does all the drinking, we don't drink. (pause) Yeah, I guess we drink a lot.

Steve and Mia both start talking at once.

MRR: One at a time, please.

Steve: Go ahead.

Mia: Drinking is a ritual. And it's good.

Steve: Drinking's not very trendy though.

Mia: I don't think of it that way at all. Matt: It's traditional.

Mia: Exactly, thank you.

Joe: It's like an antidote towards the disease of life. It helps you get better.

Steve: We drink for medicinal purposes only.

MRR: The song itself, "Drunks," why?

Steve: We were too drunk to think of any lyrics so we decided, there's only one word in the whole song, we figured all the other drunks in the audience would come up and yell it, wouldn't have to learn the words, all they have to do is yell "drunks" during the breaks.

Mia: It's like our other drinking song the line "here's to all my friends." And we can't forget Glenn can we.

Steve: A lot of people listen to our music in like giant beer halls.

Mia: Everyone can relate to "Drunks" pretty much. It's something that everyone can be pretty much a part of.

Matt: It's a sad song. About all the poor wretches that like wasted their life because they drink too much. Just say no. Steve: Just say no, thank you. Just say no is rude. Just say no to assholes. You won't incriminate us in this article will you?

MRR: No, I wouldn't do that. I like you guys.

Joe: Why do you like us?

Mia: Yeah, let's interview you.

MRR: If you want to. You're just a fun, upbeat kind of, pissed off band. At your last gig, I was with a couple of friends and one of them mentioned that "she looks really pissed off up there."

Mia: Someone told me last week that somebody said, "I reallly like the way Mia sings. She sounds like she's struggling. She's being abused."

MRR: So, how would you describe your music?

Joe: We're French.

Steve: It's got a real French feel.

Joe: French Traditionalist.

Mia: Traditional either Irish or French.

Matt: That's why we feature our favorite accordian

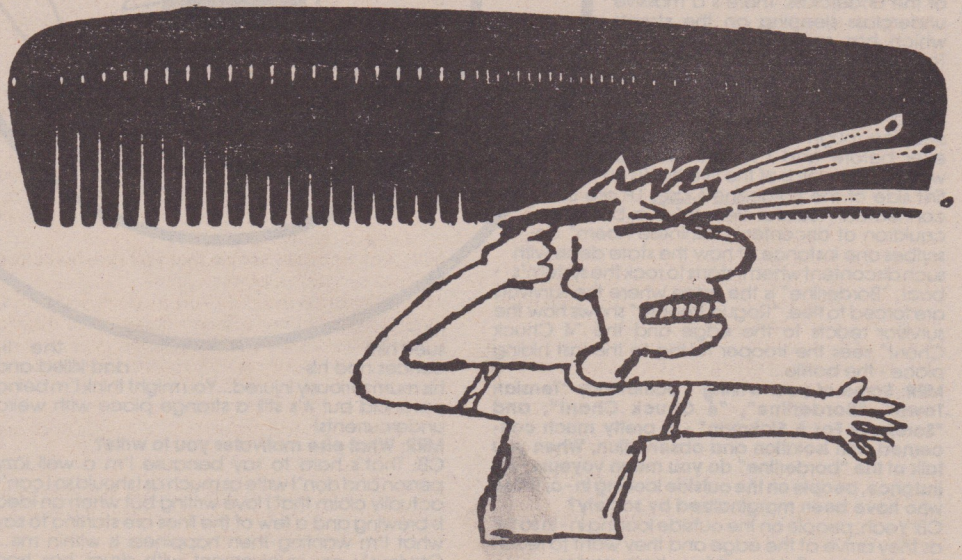
player Chef Pierre. (laughter)
Joe: The French influence is definitely pronounced.
MRR: What did you listen to when you were growing up?
Steve: Real music like YES. (laughter)
MRR: Old or new YES?
Matt: I listened to Jethro Tull.
Mia: That was one of the first concerts I went to. Then it was ZZ Top. They were wearing these celophane outfits. (laughter)
Steve: I think too many bands now that are supposed to be punk bands that you see written up and stuff like NOMEANSNO and FUGAZI are so absolutely totally like, so lopsided preaching politics that it's bullshit. If there's any politics in our music then you'll hear it, and you'll feel it, but it won't be preached at you by Mia. Joe: And in the second place... (laughter)
MRR: Is there any instance in your lives where

you've went to a concert or you heard an album and you said "That's what I want to do"?
Matt: 1983. I heard it on the radio, it was MINOR THREAT.
Steve: Mia used to sing in chior.
Mia: They booted me out of the chior.
Steve: She was thrown out in 6th grade for drinking. I discovered STIFF LITTLE FINGERS about 3 months ago and that's all I've listened to since.
Mia: He's always liked them.
Steve: The greatest rock n roll band ever.
MRR: Is there anything you try and stay away from in your music?
Joe: We don't try to stay away from anything. The music that we make is just what we do, what we have to do. We just be ourselves.
Steve: We try to avoid writing songs that are too hard for us to play. (laughter) It's sounding like we're concerned about our musical integrity. And I dont know how much you know about music theory...
MRR: I hate that word.
Steve: We play what we play, and we're not worried about what we sound like, or what other bands we're influenced by. None of us grew up together, none of us listened to the same music when we were growing up, we all grew up in different parts of the world, and it's like, we all had different experiences, and we just get together and, like, (pause) rock.
MRR: Your 7" coming out...Tell me about it.
Matt: It's coming out on Big Flaming Ego records, gonna have a couple of songs on it. Scott Benson, the wonderful engineer, the master of the sound board.
Joe: Say hello Scott.
Scott: Thank you.
Joe: It's a record label started by this woman named Lisa Orth who used to work for Sub-Pop doing like the artwork layout for the album covers and stuff and it's gonna be I guess 2 songs.
Steve: Yeah, it's our first single after 4 years we're finally putting out a record.
Mia: We did make a tape once. Had 16 song on it. 17 songs.
Joe: Two songs on the record. One is called "Precious Blood" and one is called "Kings and Queens." Both are really good. Steve: We're also part of a collective that's putting out a compilation album. There's like 8 or 9 of us in this collective that make up 4 bands and we decided to put out a record because noone else is doing it. It's got GAS HUFFER, BIG BROWN HOUSE, THE GITS, HAMMERBOX, MY NAME, THE DERILICTS and D.C. BEGGARS. And BAY OF PIGS.
Joe: It'S all like, Seattle bands.
Steve: It's a non-profit thing. We're just doing it to do it. It will be of crushing quality.
MRR: When is that compilation supposed to be out?
Steve: Hopefully, early October.
MRR: And the single?
Steve: October. We don't know. Hopefully October.
MRR: Is there anthing in your music that you try to incorporate?
Joe: Of course, I don't know how to say it. What sounds good to me, what I care about when I hear a song or bands, is, there has to be, like, (pause) passion, some kind of urgency. That's the kind of music I like, that has those 2 qualities in it. It's not something that you can conciously go out and achieve, but when we write songs, I write music, or whatever, or we're practicing together, there is difinite work involved in putting a really good song together. One that I'm happy with.
MRR: That's one thing that I don't like about a lot of bands is that they have no real passion to what they do.
Joe: Why do you think that is?
MRR: Complacency. Or they're doing it for the money.
Joe: Exactly. There are lots of other reasons I believe...
Matt: A lot of people are like, had a guitar in their basement for a long time and want to be in a band, be part of the scene, so they throw these bands together, in a couple of weeks write 40 songs', start playing gigs because they know everyone. After a couple of months they break up and start all over again. No longevity to it. Don't spend any time together and don't grow as musicians.
Steve: Basically I think if you can hustle enough and do enough bullshit business stuff, you get yourself signed, you're on "the cutting edge" of rock n roll when it has nothing to do with the music and a hell of a lot to do with how many asses you kiss and how social you are and who you know. I think those are the bands that are signed, and that are selling the most records at this point. It's unfortunate that it has very little to do with the quality of the songs written and urgency and expression.
MRR: Not to put words in your mouth, but it sounds like you have something in you that you need to get out.
Steve: Yeah, well, we had this interview a few months ago that never got published it said something like, we do it because we have to, this is what we do. It's not because we're trying to invent something or trying to make a bunch of money or we want sex or we want all these things, we do it because this is what we do, what we have to do. Like, I haven't worked in months and months, and I don't give a fuck.
MRR: It depends on how you define work.
Steve: I haven't made any money.
MRR: I consider being in a band work.
Joe: We care about what we're doing. And "we care about you."
MRR: It seems rather evident in your stage presence. You seem to be up there to play the music, nothing else. You come across very real.
Joe: Why else would you be up there?
Matt: To dance around.
Steve: Dance around, take your shirt off, shake your ass. That's what I would do if I didn't have to sit behind the drums. (laughter)
Joe: I think we have a lot to offer as a band. It's 1990, I think we're pretty crushing... a stage band. These people are really close friends of mine and I love being in a band and playing with them, writing new songs, spending the time, doing this stuff. We made our first recordings, they're coming out soon, I'm really proud of that. I'd like people to give us a chance, check us out. See ya later, I love ya sweetie!

The single and compilation should be out by now. Write them at 1900 East Denny/ Seattle, WA 98122. Drop them a line, ask about the Rathouse Compilation or the 7". Don't be shy. They don't bite... at first.

COMB

I want to tell you about a new band. Hopefully you will print this in your new band column in your wonderful zine. Anyway, here goes. The band is called Comb. They are from Tacoma, WA, and consist of Mark, Matt, John and Kasey (last names not known) — two guitars, bass and drums. They all take turns yelling or singing. This band is not your average generic hardcore punk band nor your typical SubPop Seattle sound. They have a distinct sound which is hard to classify (I'll take a stab at it) — it's kind of like Melvins meet Black Flag. They are a refreshing change to the same old scene in Seattle. I'm definitely looking forward to seeing them again, so definitely you too keep an eye out for Comb. A new sound for the '90s.



"Thanks to all the surplus people, may we always stand together on the borderline" *Borderline Cases LP sleeve notes/Radical Dance Faction*

Radical Dance Faction: Grahm Usher/ drums, Brian Powell/ bass, Grahm Spey/ keyboards, Linda Goodman/ vocals, Chris Bowsher/ vocals.

Formed in 1988 and including Linda Goodman and Chris Bowsher onetime vocalists with the much lamented MILITARY SURPLUS - whose "Time of the Dispossesed" featured on the seminal Stonehenge compilation benefit 7" EP released by Bluurg Records. Radical Dance Faction create excellent off-beat reggae grooves with both laconic vocals and backing harmonies.

The following excerpts are taken from an interview conducted by Andy Chapman with Chris Bowsher at The Dome in North London.

MRR: What do Radical Dance Faction collectively represent?

Chris Bowsher: It's a difficult question...well I can only speak on behalf of myself. We're certainly not a crusading moralist band! In many ways we could be described as being degenerate but with a small "d". Our gigs attract a lot of the so-called "Brew crew", travellers and festival people - those living out on a limb having been rejected by society and who in turn have rejected society. I also find it ironic that certain "right-on" circles have ostracized them also... In a roundabout way the lyrics are demanding a better world but they're more observational and I don't suggest any real solutions...

MRR: You were described in one of the music rags as being "the sheer embodiment of being totally stoned and ultra aware" - would you accept this?

CB: No, not really. I can't understand why they wrote "ultra aware" perhaps it was in appreciation of the lyrics. I try to be consistent and stay very close to the subject matter, approaching situations from fresh angles and hopefully people can still relate to it. I firmly believe in "the strength of the pen" and sometimes it can take three months to write a poem. So they're well worked on, thoroughly thought through and not just scribbled down haphazardly...

MRR: So you view yourself as a poet?

CB: More of a writer because I write a lot of prose - maybe I'll have some success with that later. Hopefully I'll get something published, but I don't want to be caught in the trap of doing too much at one time. Anyway I want to devote all my energies to Radical Dance Faction. Originally I intended to be a writer before I got involved with being in a band. When I lived in London - before I did heroin and all that shit - I was out most nights at gigs and I'd listen to any band whether they be punk, reggae, blues or whatever. Hopefully it stood me in good stead even though I couldn't play any instruments but I'd like to think that I know what makes a good arrangement and how words and music work together effectively.

MRR: Are there any specific themes running through your material?

CB: I've three general subjects - wasteland, wilderness and space - which I concentrate on writing about. In some of my more recent poems I've introduced a fourth subject - the idea of the underclass. There's a massive underclass sleeping on the streets which has really increased since Thatcher's government came into power in 1979. If you look in any doorway of central London or any other big city at night then you will find people sleeping rough - it's unreal! More than ever before and I mean every doorway!!!... The words of the five tracks on the first side of the Borderline Cases LP are all connected. "Surplus People" is a bubbling cauldron of discontent. "Chinese Poem" describes one instance of how the state deals with such discontent when it starts to rock the system's boat. "Borderline" is the edge where the survivors are forced to flee. "Rogue Trooper" shows how the survivor reacts to the edge and the "4 Chuck Chant" sees the trooper taking to the last hiding place - the bottle...

MRR: Some of your writing - particularly "Tensian Town", "Borderline", "4 Chuck Chant", and "Sorepoint For A Sickman" - is pretty much concerned with isolation and observation. When you talk of the "borderline" do you mean voyeurs - for instance, people on the outside looking in - or those who have been marginalized by society?

CB: Yeah, people on the outside looking in - in so far as they arrive at the edge and they want to reach the other side. But I use it from both angles.

MRR: In what way?

CB: The actual words of "Borderline" came from a tune, it's not so much a poem as "Rogue Trooper" but it definately deals with being on the edge. I feel that I've spent much of my life on the outside or as a down-and-out. I was once heavily hooked on heroin and I did time in various prisons - I was isolated and pushed out onto the perimeter. I've also seen at first hand a few events in my life such as the Brixton riots during the summer of 1981, the after effects of the Beanfield and the Hungerford shooting where one August day in 1987, Michael Ryan shot fourteen people dead, wounded sixteen others before he killed himself - two of the injured subsequently died...

MRR: So do you want to talk about Hungerford?

CB: Yeah, I can talk about it if you like... I saw people killed but I kept behind him where he couldn't see me.

MRR: Obviously it must have been an extremely harrowing experience and it appears to have had a profound effect on some of your writing. For instance, there's "Hungerford Poem" on the Taking Refuge demo and "Hot On The Wire" on the Borderline Cases LP...

CB: The first one I wrote was "Hungerford Poem" and "Hot On The Wire" is the follow-up. Originally it was going to be called "And Then The Circus Came" because after the shooting the media descended on Hungerford like a circus and then funnily enough two months later there was a circus on Hungerford Common. I'd spent all my life there as a kid and there had never been a circus in the town! Michael Ryan shot some people "and then the circus came", so I toyed with the idea of using that title as a pun. In contrast "Hungerford Poem" deals more with my personal feelings because I lost a real close friend from my school days and also members of my family lost friends.

The whole thing was weird because the police allowed four houses to burn down even though they knew Michael Ryan was nowhere near! There's something mighty sinister about that whole affair that's to do with Hungerford and the powers that be - such as the Freemasons and the local police. Why was he issued five gun licences when he should have had one and why was his house allowed to burn down destroying every single piece of information? Ironically the policeman who issued him the licences had his dad killed and his mum seriously injured... You might think I'm being paranoid but it's still a strange place with weird undercurrents!

MRR: What else motivates you to write?

CB: That's hard to say because I'm a well lazy person and don't write as much as I should so I can't actually claim that I love writing but when an idea is brewing and a few of the lines are starting to say what I'm wanting then happiness is within me... Obviously my involvement with drugs has had same impact because I spent some six years as a heroin addict. There's no getting away from it so that does have some bearing on my writing. For instance, when you're withdrawing at two in the morning and your skin is tearing off and you're sitting in a bare room with only floorboards and a bed having sold everything you ever had to feed your habit...

MRR: So what pulled you off heroin?

CB: Prison. That's what gets most people off it - either they die or go to prison. But then again once some are released they go back to it - I didn't! I went back to Hungerford on five months parole with the intention of leaving immediately after it had finished. But I met a bunch of musicians and we formed Military Surplus and I thought that I'd make samething out of my life by being involved with music...

MRR: Do you regret anything that happened to you in the past?

CB: No! It's all my well or bucket and I feel a stronger person because of it. I don't think that I'm damaged but people close to me suffered and I regret that... I've never felt that I belonged because right from my birth I was fostered so I've always had the state - originally in the form of social workers overlooking me and I lived with a poor family but they were really loving and caring. But I've always felt detached and basically I'd a real inferiority complex and I've done some really stupid things. In "Surplus People" I wrote the lines "Is cut loose too soon/Disaffection/Self takes time/To find again." The reason I wrote that was because I've been a random, rolling bum without any sense as to who or what I was. Eventually the tables were turned and I gradually found myself. I put that line in for the people who knew me before I did...

MRR: Returning to the delicate subject of heroin...do you think that the state provides enough information about the dangers of hard drugs or would you accept that it's an easy solution to keeping people passive and indirectly making huge financial profits for the establishment?

CB: I think the attitude of the state towards heroin is very hypocritical and that it wouldn't be so hazardous a life style without the state harassment. I'm definitely not stating that heroin is fine - I know only too well its dangers - but the state doesn't help with its unclear picture. What's always forgotten to be mentioned is that the effect of heroin is one of intense pleasure. I think that takes people by surprise and they're not addicts by lunch time and they're not dead by tea time. It's a gradual thing and that's what should be explained! It's very illegality makes it more dangerous giving unscrupulaus people licences to cut the substance with other even more dangerous agents. Police raids take it off the street so people turn to downers and alcohol causing them to drown in their own vomit. And in the past chemists refused to supply people with needles thus allowing hepatitis to run riot. Obviously heroin is a dangerous drug and intelligent people using clean gear and clean apparatus should also work that out for themselves and give up their plans to use it... The state is involved with the widespread distribution of heroin and cocaine in order to prop up puppet governments sympathetic to the Westerner's wishes. With the coke coming out of Panama and the smack out of Burma it seems that the CIA just about runs the show worldwide! Yet these same people would happily see anyone locked up for a five pound bag!!!...

MRR: Isn't there a danger that certain parts of the "counter-culture" have become too detached from everyday life? Surely by being "involved" then we're in a stronger position to try and achieve "social change"?

CB: I've found that a lot of the so-called "alternative" people are trying to look for a more natural way of life and that's the path I want to follow — I like it out in the fields but we've got to be involved with what happens around us. There are many people who have "progressed" through Thatcher's right-wing mechanism who are cold, sterile and dangerous! It needs everyone else to keep their wits about them and not "switch off" because we've got to be responsible for each and everyone of us and the future generations! We've all got a right to live on this planet! I view life as being variations on eating grass and it's our duty to survive until we die. How we make our money and how we live is down to the individual as long as it hurts no-one. But we must keep that grass growing evenly so that future generations may eat...

MRR: Both MILITARY SURPLUS and RADICAL DANCE FACTION were/are prominent free festival bands - how does the free festival network of today compare with that of twelve years ago? In spite of the continuous victimisation from the police and the local authorities what future is there for the Stonehenge Festival?

CB: The festivals have changed - they're now guerilla actions! A surprise landing is for three days - while the police seek an eviction order - and then everyone moves on. They can't be planned so well as before - getting the bigger bands to came and PAs to show up isn't so easy as you can never tell anyone anything definite. Also the network is starting to fail because people are becoming factionalized and not enough are keeping in contact. What I'm saying is that the harassment the Travellers have suffered under Thatcher has made the whole affair fucking hard work! As to the future? Well it was starting to look promising with the explosion of Green politics. The lifestyle some politicians are advocating matches well with the Traveller's own and a few more months might have seen them as being part of the planet's salvation. You could sense the mood changing, the police were fed up with bills, Amesbury people were beginning to think that the Travellers weren't so bad and the local council was considering allowing a site for the Stonehenge Festival... perhaps a Labour government might be more sympathetic towards the Travellers. But Saddam Hussein walks into Kuwait and no doubt everything will swing sharply back towards the right-wing - with a big war in the air. So who knows about anything at all, let alone Stonehenge!

MRR: Is it still important to play free festivals?

CB: Very, very important! I love it playing out in the open fields, lighting a spliff during the middle of the night with hundreds of peaple dancing and doing their own thing...

MRR: What prompted you to play WOMAD 1990?

CB: I felt strange performing there because it was a very esoteric middle class affair. It was all very tame and the PA was kept very low so that the local council wouldn't be upset. I don't know whether we were right for WOMAD but it's done us no harm. But I do worry that the admission for the three day event was over thirty pounds - fifty five dollars - and by playing there we encouraged that... We were approached to play WOMAD - MILITARY SURPLUS and RADICAL DANCE FACTION have never ever asked, for a gig. I prefer to be invited to play where we're wanted rather than imposing ourselves...

Already on vinyl is the highly compelling 10-track Borderline Cases LP on Earth Zone Records, soon to be followed by the "Landing Party"/ "Riverwise II" 12" on the same label. There are vague possibilities that RADICAL DANCE FACTION accompanied by THATCHER ON ACID and CITIZEN FISH - will be visiting Poland to complete a small series of large scale benefit gigs - in aid of environmental groups in that country - organised by the London-based Musician's Network collective in conjunction with the Polish radio station Programme 3. In the meantime RADICAL DANCE FACTION's search for a guitarist continues...

RADICAL DANCE FACTION
c/o Box 555/ 17 Chatham St/
Reading/ Berkshire/ RG1 7JF/ England

Hot On The Wire

And 80 it came to pass
That the beast was stirred from his slumber And
told to walk out on a bright lit day.
Death went past our faces
When death could be found in familiar places.

Something is happening.
Something is happening.
Something is happening.
Something is happening.
Getting hot on the wire.
There is a place we should be
Never heard of before.
It is not far from the city
But too far to know.
Get there today been a live ammunition show.
Something is happening.
Getting hot on the wire.
Something is happening.
Getting hot on the wire.

Came in their droves
Down the cavalier road,
Merry young gents wanting to know
'bout the day that went crazy,
The day that got sick.
Headline 'The strange boy
Out with a shooting stick.
Shell-shocked and shattered,
Turned inside out.
Come on you tell me
Cos maybe you sell me.
Come on you tell me
Cos maybe you sell me.
Come on you tell me.
Come on you tell me.
Cos something is happening.
Getting hot on the wire.

Random factor now in place.
Random factor grabbing a face.
Random factor can we cue you.
Random factor we never knew you knew how to.

Order for action.
Take a leaf for a book.
The process was,
Then the process was,
And so the process was.

Signalled to cut off your losses and stop.
Something is happening.

The head of the land
Came forth with outstretched hands
To bless the crews for their absence.
She came in on the quarter,
Showed at the six.
Any others cashing in
Are making us sick.
With dignified people
She stood calling the shots.
Ryan never got near them
The hounds got the lot

Sometime a mention
For one saving grace crew.
Working women who wondered
If the word through wss true.
They lost their windscreen
But kept both their heads.
Took the fallen off the street
Leaving the dead. But of course Eric Vardey was put in,
He died on the way
After an official signal
Had turned him to killers prey.

Something is happening.
Something is happening.
Something is happening
Getting hot on the wire.

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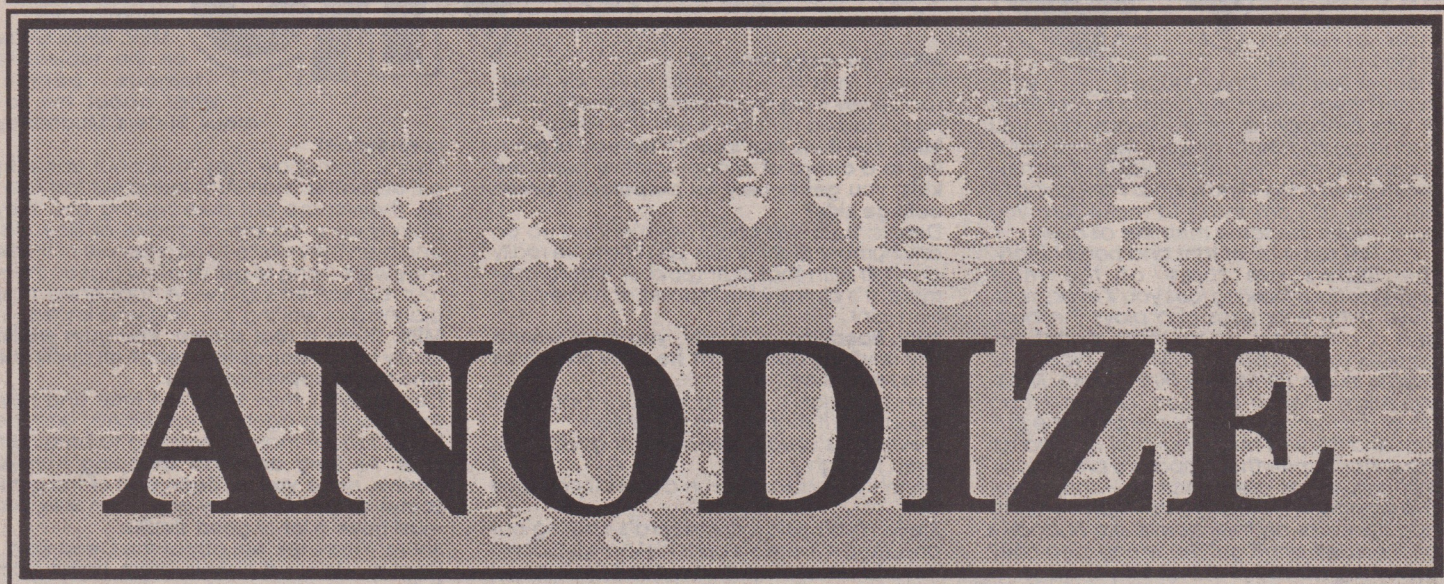
INTENT

INTENT are: Roger- vocals, Nate Wilson- guitar, Adam O'Toole- bass, Kevin O'Sullivan- drums.

Intent hail from the turgid, tumultuous depths of Albany and Schenectady in New York State. We have a powerful, crunchy sound that at times metamorphoses into melodic hardcore and funk. Our music and lyrics are a welcome change from the two-chord generic mosh-it-up masterpieces that a lot of bands crank out like sausages from dead things and sawdust, and try to pass off at shows as real music. Our lyrics range from Black Sabbath, Token Entry, Challenger Crew, Fear of God, Heresy, Black Flag, Infest, Reason to Believe, Verbal Assault, Discharge, and Beefeater.

INTENT have a split EP with the Swedish band Yo Baba Larry out - on Hella Cool Records. We have been together for over a year (with the exception of our new bassist, Adam), and hope to contribute a new attitude to the Capital District scene, along with fellow scenesters Glee Club and All Fall Down. This town could really use some new blood.

Our ten-song demo is available for $3.00 ppd. from Intent c/o Nate Wilson, 182 Menands Rd., Colonie, N.Y. 12211. We can be reached for bookings through Kevin at (518) 377-7041, Adam at (518) 432-6519.



ANODIZE

I was wandering inside the Whole World Shopping Centre in Central District on Hong Kong Island when I spotted a shop simply called "Heavy Metal." They were selling metal, thrash and punk buttons, T-shirts, posters and all this kind of stuff. I entered the shop and asked the guy inside about local thrash, punk or hardcore bands. He said there were some, but he didn't have the contacts. Then a young customer who was listening to us told me he knew a guy who was playing in a thrash band. He knew his name and the name of the music shop he was working in — the Tsang Fook shop in Wanchai. So I went there and asked for Jimmy Mak. That's how I was able to get in touch with the Hong Kong thrash band ANODIZE. On the evening of August 16, 1990, I went to the Tsim Sha Tsui station of the Mass Transit Railway on the southern top of the Kowloon peninsula, where I met the band near a flower shop. We then went to the nearby Seefah Restaurant to do the interview.

ANODIZE line-up: Ronnie Suen (vocals); Gary Chang (guitar); Soni Yasaratne (guitar); Jimmy Mak (bass); Davy Chan (drums). Interview by Luk Haas.

MRR: Are you the only thrash band in Hong Kong?

Anodize: Actually there are about 4 or 5, but thrash actually there's one. Our style is more between speedmetal and thrash, like Testament or Anthrax. The other bands play Metallica stuff.

MRR: How long have you been playing thrash?

A: 18 months.

MRR: Were you already playing music before forming ANODIZE?

A: No, we're just starting.

MRR: What are you singing about?

A: Actually we've done something against drugs, something more about life, we've done no love stuff and such...

MRR: Do you have political songs, maybe about China or what?

A: We wrote one about the Tian An Men massacre on June 4th, but we stopped that song...

MRR: Why?

A: No reason. We thought the arrangement was not good in the song, so maybe in the future we might put it back in.

MRR: What do you think about 1997?

A: Nothing. Because most people don't have money, you know. You need a lot of money to get to the States or what.

MRR: So you're planning to stay in Hong Kong?

A: Yeah, most of us, yeah.

MRR: What do you think will happen to bands like your one playing thrash after 1997? Do you think you'll be able to continue?

A: We have no answer for that. But we have confidence in ourselves. If they don't let us play, we'll still try to play. 'Cause the thrash and metal scene is just starting. It started for one and a half year now...

MRR: Have you made any concerts yet?

A: About 4 or 5. The next one is in October.

MRR: In what kind of places?

A: There's a pretty good place. Just started for heavy metal shows and so on. That's the only place in Hong Kong because in Hong Kong we don't have clubs. We have to go to a big stage theatre.

MRR: How many people come to thrash or heavy metal shows in Hong Kong?

A: The first time about 200. Then we had another one with about 500 or 600, one more about 300, and now we're not sure about this one.

MRR: Do you have contacts with bands in other countries?

A: Not yet. We hope to have.

MRR: Are you listening to other kinds of music, or only to thrash?

A: No, we listen to everything. It's not just metal you know, we have to accept some other things also. Blues, jazz, pop, everything. Just to get the ideas you know.

MRR: Do you know if there are any punk or hardcore bands here?

A: No. Not yet. Maybe we have, but I don't know. It's hard to accept this here, it takes time. Not like the western countries.

MRR: Are you friends with the other metal bands here?

A: We're like a family. We are 4, 5 or 6, we get together sometimes.

MRR: Do you have projects?

A: We'll try to put out a demo tape about 8, 9 or 10 songs, maybe in January or February 1991.

MRR: Will you distribute it in record shops or gigs or...

A: Yes.

MRR: What kind of jobs are you doing?

A: Most of us work in music shops. Davy is a lorry driver. I've nothing to do now (Soni speaking). The singer is working in I.C.A.C. It's a police thing against corruption:..

MRR: Really?

A: Yeah! (with general laughter)

MRR: You said you were singing now only in English. Do you have plans to sing in Cantonese?

A: We thought about because our roots are... we're Chinese, right? So we have to do something for the Chinese people too.

MRR: That would be very interesting, I think...

A: We have no magazines and all that. Nobody talks about... it's all pop music everything, so how do we get our news? We read Metal Edge and all that you know, everything. All just commercial.

MRR: Have you ever thought about putting out your own magazine?

A: First we try to put on our band, and then we'll move around that.

Then the conversation degenerated, they asked me questions about my different travels and the different scenes in Asia, Russia and the world. They told me they knew a few heavy metal guys in Macao, and that there had a few bands down there too. (Macao is the Portuguese equivalent of Hong Kong, just smaller, about two hours ferry away from Hong Kong. It will be given back to China in 1999, two years after the British colony). They said also they'd like to play in China. OK, that's all, folks, thanks for your interest. Luk.

Contact them c/o Soni Yasaratne / 64-66 Kimberly Road / 17th Floor Flat; A / Shun Fai Building / Tsim Sha Tsui / Kowloon / Hong Kong

THE BLISTERS

As a music fan I believe one of the greatest injustices of our time is the number of brilliant bands who end up falling by the wayside due to lack of support. Perhaps this is due to the population's lack of knowledge about the existence of these bands. Regardless, we all know stories about "the greatest band in the world," who nobody else seems to have ever heard of. For the past four years The Blisters have been a source of joie de vivre for me and the small core of Jersey fanatics they've accumulated by the by. Despite frequent local gigging and two tours, they are still a bit of a mystery to the rest of the world. Don't feel bad if you haven't heard any of their three EPs (there were only a couple of hundred made most of which ended up in Germany or Seattle). Don't mope if you missed them when they played in your town (it was probably a rainy Tuesday and you had to go to school or work the next day). But, so help me, if you don't pick up their new record, well I don't know what I'am going to do, after all I am trying to make sure you don't make the same mistakes all over.

First off, a bit of rant and band history. The Blisters are three of the most unpretentious working joes you'll ever meet. Steve (nitti) Bahr sings and plays the bass; he's a carpenter who's most recent accomplishment is being flown to Chicago to build a studio for Martyn (Killing Joke, Ministry) Atkins. Dennis Marmon, a former cab driver and record store owner plays the guitar. And Bill, well he's a butcher and bangs the skins. Despite their disparate professions, their influences are concrete -- they wear The Ramones, Descendents, Replacements and Real Kids on their sleeve like nobody's business. But don't get the wrong idea; they are as original as the bands they worship. In their quest to pay homeage to their idols these gentleman have managed to create their own fodder of classics which will be studied by future generations just as they studied their own idols. O.K. enough of the rant, I am sure you folks get the idea now that you've been introduced. I'll let The Blisters tell you about themselves.

This interview started out at a local college pizza joint in the friendly college town of New Brunswick, New Jersey, where we were asked to leave because the stories which the band was spewing (rather loudly) were upsetting the customers. It was continued at the Rutgers student center despite threats from the lacrosse team who were also offended because we were being too loud. Being hassled seems to be The Blisters' tradition and we all took it in stride. In attendance were myself, and Dennis and Steve from the bands; Bill was busy playing pool somewhere. Interviewed by Samuel Nathan Shiffman

MRR: Ok, I hope you guys don't take this the wrong way but you're a bit of a anamoly in today's punk rock scene -- I mean you're not 16-year-old kids.

Dennis: We'll we're not 16-year-old kids; it's been a long, long time since I've been 16.

Steve: The only reason I joined The Blisters and not Menudo is because I am not 16.

MRR: Since you are older...

Steve: I've been around the block a few times, and Dennis, he's been around a few hundred.

MRR: The reason I mention it is because I know the band doesn't like playing all age shows anymore.

Dennis: Well, there's not a lot of them to play for one thing. Let's face it, are we really going to fit on a bill with the Circle Jerks or the Exploited or 15 of New Jersey's up and coming Skinhead bands?

Steve: When we talk to promoters, I specify for them to try and put us with a pop band. If you use the word pop band at least they're thinking Social Distortion instead of The Misfits or Bold.

MRR: You really think so?

Steve: I think so. I said that to Randy Now (ed-Jersey's big time P-Rock promoter) and he ended up putting us with the Pixies.

MRR: You think that's cool? Instead of playing to a crowd of unappreciative hardcore kids, you get to play for perpetually bored college kids?

Dennis: Sure. We could have ended up on any number of shitty bills, you know we really don't fit with that stuff (Bold or Vision) anymore; it's almosty like a lesser of two evils at this point.

MRR: Speaking of Randy, you guys wanna say anything about him? He does have a bit of a reputation.

Dennis: I don't wanna say anything bad about him if that's what you mean.

Steve: He's always been pretty good to us even though...

Dennis: He could ease up a little bit and give us...

Steve: Yeah, since our record's coming out and, I know there's a bunch of bands (I don't have to name them) who don't have an LP out who play there a lot, you know six times a year.

Dennis: Hopefully that'll change soon for everyone's sake.

MRR: Which leads me to my next point. Do you think New Jersey gives a shit about you?

Steve: Probably not.

Dennis: Ummmm, maybe New Brunswick cares, but as far as New Jersey on a whole, probably not a lot.

Steve: I think it's night and day between playing New Jersey and going out of state.

MRR: What's night and what's day?

Steve: We'll the night is the misery of begging for a gig at the Dirt club. (ed- A real shit-hole rip-off Jersey club which has since folded)

Dennis: Or calling Louise at CBGB's every week for two and a half years, and trying A) to get her to answer the phone and B) to get a gig. You know we play out in Ohio and they're normal out there, they don't cop an attitude. I guess they don't have every band in the world calling so they're excited when you come and play. Whereas out here we're just another Jersey band trying to score a gig.

Steve: Everywhere else they're real happy to see us. Even bands like Adrenalin O.D., who've been around a billion years, they still complain about it. We'll they like to complain about anything

MRR: Their time has come and gone.

Dennis: I'd like to think our time hasn't even started.

Steve: We're concentrating on playing more out of state anyway for our own good.

Dennis: We want to consider ourselves like a regular national band. Come on, there's not much future these days in being a Jersey band.

MRR: Not now, maybe there will be some day.

Dennis: It'd be nice. The New Brunswick thing's great within the city limits, people go see all the good bands, and you can get a good entusiastic crowd. But you go outside the city limits and nobody gives a shit anymore. Maybe a little bit down at the Brighton Bar (ed-Jersey shore club) but they got their own scene down there. Maybe Hoboken, but it's certainly no New Brunswick.

MRR: You guys are almost the House Punk rock band at Maxwells in Hoboken. Come on, you probably got the gig of the decade there with Fugazi.

Dennis: I wish we could convince them of that.

MRR: While we're on the subject of famous people, what about the famous Blisters/Mudhoney connection?

Dennis: Somehow they found out about us out in Seattle. Mark Arm found our fast food EP, they came out here touring and they picked up a couple of copies of Sleepers, and then they wrote to Bill a couple of times. They were trying to get us a few gigs on there tour, but something always happened, bad planning or waiting too long who knows.

MRR: That's a real shame, you guys would finally have been able to reach an audience who might appreciate you.

Dennis: We'll they said next time and now their booking agency has folded, and the band's more than likely going to break up.

MRR: As long as we're dropping names, Dennis, since you've been part of the punk scene almost from day one, I am sure you must have a lot of good stories.

Steve: Yeah, tell 'em about the Dead Boys.

Dennis: We'll, I did drive them home from D.C., and, et me tell you it was quite a memorable experience, I assure you. They really lived up to the punk rock tradition of things. Your basic loud drunk-types. Cheetah Chrome ended up playing with us last year, he came up and did a few songs.

MRR: I guess he hasn't had time to find something else to do now that Stiv is a stiff, no more money for those annual Dead Boy's reunion shows.

Steve: The week that Stiv died I was at the Continental Divide and I saw Cheetah, sitting at the bar plowed at two in the afternoon. I went up to him and was like, "HI, CHEETAH HOW ARE YOU," and you could just see the depression on his face, and in a complete drunken stupor he starts screaming, "I am alright man, I am up." I felt bad for him so I bought him a drink and he spilled his guts about the whole thing to me. Unfortunately I don't know what the hell he said, the guy just mumbles a lot. He had a couple of girls hanging on his shoulder which is something you wouldn't expect; you know he isn't the most attractive man.

MRR: Maybe theere will be a Rocket From The Tombs reunion, Cheetah can go back to Cleveland and grab Dave Thomas and Johnny Blitz and Cleveland will rock again.

Dennis: It never rocked for us, we played in front of George last time we we're there. Before we went on the bartender comes over and says, "Hey, wanna meet your audience? Blisters, this is George," So George pulls his stool in front of the stage. I look down and say to George whatta you want to hear and of course he starts screaming

"Freebird." So we played it and then we did our Blisters set.

MRR: So what are you favorite Jersey bands?

Dennis and Steve: Loose, The Ilk, Big Nurse and The Raging Lamos, I think all these bands could really go somewhere if everybody got their shit together.

MRR: We'll what do you think needs to be done in Jersey? I mean there's so many great bands and so few places for them to play.

Steve: The drinking age be lowered to 18.

Dennis: Aside from this town, anywhere else in Jersey there's this apathy towards music and I am a record store owner. I sell a lot of local stuff through there, but you know, I mean the records are selling but where are the people at the shows?

Steve: I think a lot of it has to do with the general attitude of the people who live in New Jersey. It's these go getting, rat-race Republican idiots and all they care about is getting in and out of the city for their day jobs and having 1 and 1/2 kids and no ones into that rock and roll lifestyle. People can't afford the time.

Dennis: Maybe if there was a bigger circuit of places to go and see things. And maybe if the club owners were a little more receptive to bands that are up and coming and trying to do something different, instead of being so jaded and not giving the new guy half a break. We've been around for four years and we still have to beg like that. It shouldn't be.

Steve: We need more independent promoters who are into the music, it's going to take effort from the bands and the people going to see the bands for it to change. People have to be more receptive. What really would have helped would be if a band like The Smithereens, a band who's from New Jersey and knows what it's like to try and survive here... if they had come back and helped out other local acts instead of ignoring what they've left. As soon as they got their contract they split the scene and didn't leave anything behind.

Dennis: Maybe if there was a few more bigger scale places like City Gardens, where you could have the Big Name draw, but put on a lot of local acts as well. But I'd say things are on an upswing too, things don't seem quite as hopeless as they did in the past, but I could be completely wrong. There's a lot of really good talent coming out of Jersey now, real good bands, bands that are taking chances and coming up with new ideas.

Steve: Bands like The Bouncing Souls, Big Nurse and Loose.

MRR: Since you guys choose to release your first record with a new and as yet untried record label (Albertine) do you have any regets?

Dennis: Well it's an impressive looking record, and hell, it sounds great. They haven't given us anything to rant about yet.

Steve: It does look nice, they haven't done anything to us to make us mad.

MRR: As far as the sound of the record goes, it reminds me a lot of your first EP Fast Food but I still think you haven't managed to capture the true live essence of the band.

Dennis: Yeah, a lot of people keep telling us both those things, you gotta understand when we first went into the studio, we were still a little green behind the board (which is quite a pun because it was recorded at a studio called Lillypad) but by the time we were 3/4 done we felt a lot more competent.

Steve: Also, the fact that a lot of the songs on the record are amongst the first that we ever wrote, so basically there anywhere from five to two years old. The next record's going to be the one where you'll get the full Blisters experience. It'll have the spark of Fast Food and the experience of the 4-year-old band to fall back.

Dennis: Fast food was kinda of our Mommies Little Monster.

Steve: Yeah, it was the Blisters' Little Monster.

MRR: What's your worst/most interesting band experience?

Dennis: Our last show at The Brighton Bar, there was a drug bust right in front of the stage.

Steve: Apparently a couple of guys came in just to make their deals. The cops had followed them in, and got freaked when they saw there was some punk rock slam dancing going on. Somebody started some shit with them, and when the cops went to grab them all hell broke loose.

Dennis: Yeah, the place went crazy. We had to stop cause so many people were fighting, never a dull moment at the Brighton. Eventually we went back on and it turned out to be one of our best shows. I think the guys got away too.

MRR: The Future?

Steve: It's very bright, like a beautiful spring day.

Dennis: Tour, record and tour. Eventually I'd like to release a box set of our first three EPs. But the most important thing is to record new material and play to some appreciative people.

Well, this is The Blisters. I would be remiss if I didn't pass on love and thanks from the band to their wives, fiances and their many friends in Jersey who inspire them. Dennis runs one of the coolest indie record stores in the state, Leftside Records (899 Magie Ave/ Union, NJ 07083). Drop by and chat it you're in the area; he'd like the company. He might even cut you a break on a Misfits single. They're going to be on tour soon, so do yourself a favor check em out and goddamit buy their new record, it kicks.

propaganda

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WCSB is among the select, finer stations which airs the Maximum RockNRoll hour (Wed. 12:30 p.m. New Time.). Our strength is in our diverse programming which includes metal, rap, folk, blues, reggae, jazz, experimental & 20th Century classical in addition to the great punk/HC shows. WCSB even features foriegn language shows, such as Spanish, Polish, German, Hungarian, Czech, Slovenian, Serbian, and Arabic.

Naturally, WCSB is always accepting releases for airplay, and fret not if you're not Fugazi, WCSB specializes in releases from small, indie labels and first-releases by new bands. Demo cassettes too! Fortunately, unlike about 90% of the college stations in this country, WCSB is not mired in the rut of playing exclusively those major-label, quote, unquote "alternative" bands like new order, the cure, or skinhead o'connor. Fuck that garbage. Bands and labels who would consider sending releases to WCSB, write us and request a playlist to see what we're about. We'll send one free.

If you'd like to hear what propaganda is all about, send me a blank cassette and I'll return it to you with the show recorded. I'll cover return postage.

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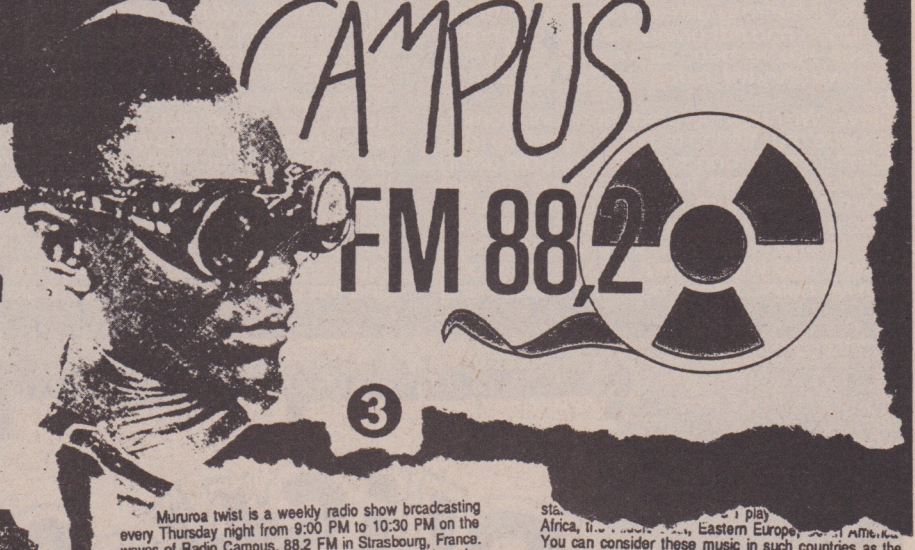

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I could not have done this without the help of zines, Record Companies, but mostly bands who have sent material over the years to help better my program. Thank You All!!! Those who have not heard (or heard o my one hour Metal/Hardcore show there is only one motto: You send it, I'll play it!! No Lies, No Bullshit. Just definite airplay.

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Mururoa twist is a weekly radio show brcadcasting every Thursday night from 9:00 PM to 10:30 PM on the waves of Radio Campus, 88.2 FM in Strasbourg, France. Radio Campus is a non-profit associative radio and can be heard up to 30 km away. That means we cover the entire urban area of Strasbourg and suburbs, as well as a good part of the neighbouring German villages (Kehl am Rhein being the most important one): Strasbourg is situated right on the Franco-German border. I'll try to define now the music we play.

We strongly consider that no part of the world should be left aside and that in every country/region of our planet highly significant music can be found. Significant, as opposed to the constant flows of meaningless commercial shit the other stations force on the airwaves. Shit which is not only musically generic and boring, but moreover comes from, say, a maximal amount of 10 countries. Ten. You know them pretty well, I bet. Hey, there are more than 200 different countries/territories around, each with its own culture, and many of them have even got a lot of different cultures and languages inside their border. Languages. How many different languages (an you hear in the music played by your local/national radio stations? Hey, there are thousands of languages around our Earth. All of these cultures are pretty ancient and got very significant, meaningful music. Here I mean traditional music. Traditional music is the essence of culture. We play traditional music from all over the world in our radio show.

Now, if you travel a bit around, especially in "3rd-world" countries, you'll be able to see that rock culture is present now everywhere. Not necessarily 50's rock'n'roll. It can be mainstream rock, reggae, jazz-rock, hard-rock, heavy metal, punk-rock, hardcore, whatever. In many countries, it can be what I'll call "local pop": rock-influenced local music, as can be found in most African countries, as well as Asian countries. I'll never play mainstream rock or pop from West Europe or North America in my show. Never. You can listen to it on other stations. But I will play, and I play rock/pop from Asia, Africa, the Middle East, Eastern Europe, South America. You can consider these music in such countries as the result of our cultural imperialism, and you would be right. If major companies were not exporting their "Michael Jackson" or "Iron Maiden" in the third world, you wouldn't find rock cultures everywhere. Only local pop. But now, these cultures exist and, for me, are significant. Because the youth of Thailand, or the youth of Pakistan, now have taken this as a part of their cultures, and you can find Thai heavy metal bands, or Pakistani disco. I play these music because you never hear them in the west, and are resulting from a culture shock, a world mix. And finally, I play a lot of punk/hardcore/underground music because it is the most significant modern music nowadays. And I play this kind of music from any country which has this kind of culture, from the most well-known (North America, West Europe), to the lesser known (like Panama, Malaysia or Turkey). So, as you can see we have a rather broad choice of music we play in Mururoa Twist. We're constantly investigating to discover new music from new countries, and to put an end to this article,here's the list of countries we've played music from so far: (no order) Poland, France, Australia, Senegal, Hungary, USA, Ethiopia, Japan, UK, Sweden, West and East Germany, Turkey, Jamaica, Brazil, USSR, Austria, Congo, Anguilla, Norway, Guinea, Italy, Equatorial Guinea, Holland, Greece, Ivory Coast, Angola, Yugoslavia, Czechoslovakia, Bulgaria, Cape Verde, Belgium, Dominica, Venezuela, Algeria, Vietnam, Ireland, Spain, South Africa, Switzerland, Chile, Haiti, Luxembourg, Mali , Morocco, China, Ghana, Argentina, Palestine, Israel, Canada, French West Indies, Nigeria, Finland, Cameroon, French Guyana, Indonesia, Iceland, Greenland, Denmark, Egypt, Zaire, Madagascar, New Zealand, Philippines, Thailand, Cambodia, Lesotho, Zimbabwe, Seychelles, Reunion Island, Peru, Mexico, Cuba, Ncaragua, Malaysia, Singapore, Hong Kong, India, Mongolia, Togo, Libya, Uruguay, Mozambique, Portugal, Colombia, Swaziland, Burkina Faso, Laos, Pakistan, Mauritius, Panama North Korea, Taiwan, Albania, Tunisia, Mauretania, Zambia, Sudan, Gabon, El Salvador, Uganda, Tanzania, Trinidad & Tobago.

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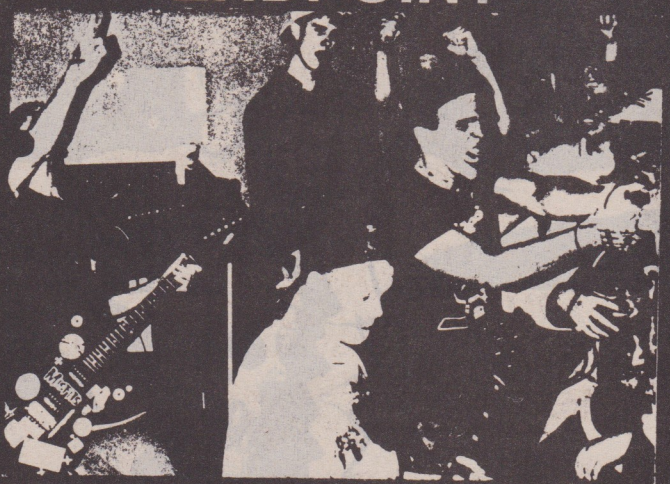

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RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (1 for review, 1 for airplay). Tapes must be "for sale", only 1 is necessary. No reviews done from test pressings or CDs. Staff: (CA) Corey Allen, (EC) (JC) John Crane, (HC) Hope Cooney, (CD) Chris Dodge, (HD) Harvey Dent, (LD) Lali Donovan, (GF) Gardner Fusuhara, (KG) Karin Gembus, (WG) Walter Glaser, (LH) Lance Hahn, (MH), Michelle Haunold, (JX) Jux, (ML) Mike La Vella, (CS) Chuck Sherrill, (AS) Andrew Spear, (SS) Steve Spinali (MS), Martin Sprouse, (JY) John Yates, (TY) Tim Yohannan

ACCIDENT - "Kill the Bee Gees/True Detective" EP

Praise the lord! Finally this classic slab of Seattle punk from 1979 has been re-ished and available again. Originally on the No-Threes label, it's been remixed and repackaged with a new sleeve. "Kill the Bee Gees" is an amazing piece of gnash echoing the AVENGERS, the MAGGOTS, the DEFNICS and other classics of that era. The B side is a classic REZILLOS-like bit of poppy energetic funpunk. Comes in a thousand numbered copies. (HD)
(Knifeman, PO Box 19735, Seattle, WA 98109)

ACCUSED - "Murder in Berkeley" EP

A live 2 songer recorded at Gilman with pretty good (but not amazing) sound quality. "Brutality & Corruption" & "Halo Of Flies" both reveal the ACCUSED potent speedmetal fury. For fans. (WG)
(Smilin Ear, PO Box 47655, San Antonio, TX 78265)

ADVERTS - "Live at the Roxy Club" LP

TV Smith's terrific, passionate vocals boost this live LP to the level of easy listenability, even if the mix favors the booming bass guitar to the near expense of everything else. OK as a document of a great early UK punk outfit. (SS)
(Receiver Records, ENGLAND)

AEEEE - "The Wickerman" +3 EP

You know you're in trouble when the only way you have of finding the band's name is by listening to one of the tracks. On the cover, the symbol for the band is 2 diamond shapes connected siamese-like and a squiggly line running inside the figures. Okay, having said that, it goes downhill from here. The music is herky-jerky 'kooky' new wave stuff of the type that nobody cared about in 1982 and certainly nobody cares about now. Hey! Lose the gimmick, okay? (HD)
(Vinyl Manor Recordings, PO Box 85852, Seattle, WA 98105)

AFGHAN WHIGS - "Sister Brother/Hey Cuz"

These guys have always seemed to be sort of on loan to SubPop from Touch & Go, which is perhaps a more likely home for them. They have reminded me of everyone from URGE OVERKILL to The LEMONHEADS, but labels and comparisons aside, they put out good records and write good songs. The bottom line—thumbs up! (ML)
(SubPop)

AMERICAN RUSE - "Another Girl, Another Planet" 45

Straightforward garage rock done with punch and melody. Three tracks, all punk power chord blasters. Can't go wrong with a band named after MC5 tunes. Out of England. (WG)
(SFTRI)

ANTI CIMEX - "Absolute" LP

The cover label sez "No Metal, No Funk, No Rock", and this veteran Swedish outfit keeps their promise by playing repetitous, charging HC with trademark gravelly vocals. This band requires a less produced sound, but this LP is still solid if a bit tired. (SS)
(CBR Records, SWEDEN)

APRYK - "Punkkia Ja Metsakukkia" EP

Fast stretchy ASTAKASKish guitar chord characterizes APRYK's sound. Filled with classic '77 style chant-a-long punk choruses, this makes me wish I could speak Finnish. Out of the 5 cuts on this single only one seems undirected and unfinished. Powerful and musically interesting, this record deserves a second listening. (MH)
(Boring Records, Box 545, 40101 JKL, FINLAND)

ATAVISTIC - "Vanishing Point" LP

This could be described as peacegrind. Or maybe DISCHARGE with an expanded vocabulary. Smashing good material here. Excellent lyrics that belong on a poetry page in "Hippycore". Metal tinged thrash done in that certain way that can only be done in the UK. Nice gatefold sleeve to boot. (CD)
(Deaf Records, ENGLAND)

ATOXXXICO - "Tu Tienes La Razon" LP

This isn't the endless thrash barrage that their "Punks De Mierda" 7" was, but there is plenty of thrash here among hints of metal, emo, and plain old rock and roll. Even noise (there's a FEAR OF GOD cover) is here. Raw and uncompromising. My Spanish is rusty so I can't comment on the lyrics. Otherwise, this baby hums. (CD)
(Jesus Jimenez, Apdo. 37-481, CP 06603, Mexico DF, MEXICO)

ATROCITY - "Hallucinations" LP

Here's something that I don't see to often in this type of music — a concept album. The gist here is drugs and their negative effects on someone's life. Sounds like every straight edge album in theory, but nothing could be further from the truth. The lyrics are far superior and the music is not even in the same galaxy as S.E.H.C. No hardcore at all actually. All death metal. Intelligent without losing its punch musically. Heavy and scary. (CD)
(Nuclear Blast, GERMANY)

AXEL GRINDERS - EP

A New Zealand band with two very different facets shown on the 2 different sides. "Asparagus...." is a slow, lounge-like moody piece with Scientists/Gun Club overtones. "Don't Hurry/Be Sappy", on the other hand, is an abrasive, guitar noise grindfest sorta in the vein of early CHROME meets old RED CRAYOLA. Glad to see this type o' stuff on this label! (HD)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

BAD RELIGION - "Against The Grain" LP

Phew...with each new BAD RELIGION release I always worry, "Oh no this isn't going to be 'Into The Unknown Pt. 2' is it?" Well thankfully it's not, in fact, this is probably their best LP to date. The power, and melody you'd demand from a BAD RELIGION release, plus they still remain the only band whose average fan requires a thesaurus to decipher the lyrics. Definitely one hot tomale here. (LD)
(Epitaph Records, 6201 Sunset Blvd. Hollywood, CA 90028)

BAD TOWN BOYS - LP

Aaah-this is what punk should be. Fast'n'loud and snottiness galore. 14 songs with nice vocals, chainsaw guitars, and a nice fast pace, with none of that thrash-whiz (not unlike cheez whiz in terns of memorability). This delivers the goods and then some. (LD)
(PO Box, 121 Canoga Park, CA 91305)

THE BALLAD - flexi

Simple, upbeat punk rock w/yell-along choruses. Singer has a neat voice, and hoarse Japanese vocals sound cool anyways. Melodic '77 feel. Good stuff - the rockabilly hair-dos gotta go. (GF)
(Beat Jack Records, JAPAN)

BATES - "Shake!" LP

Tons o' catchy stuff. Some of the best songs sound like they're from Australia. But I have to say, something abouth the production doesn't really let them loose like they should. A bit more chaotic and this could be great. Cool JONATHAN cover. (LH)
(Black Fantasy, Koenigstor 1, 3500 Kassel, GERMANY)

BECK SESSION GROUP - EP

Don't be stupid - buy this <u>now</u>. Rockin' pop punk with some chugga chugga metal parts. Great vocals, wonderful songs. Sounds like SNUFF but just a little more rock & roll. 4 songs - each sounds real different, all of them rule. Says something about them being real good live - I can picture that. If you like hard pop punk - you <u>need</u> this. Available through Blacklist. (GF)
(Sister Records, Garten Str. 14, 6729 Ruelzheim, GERMANY)

BIG BOYS - "Frat Cars" EP

This is one bootleg that I was very happy to see. BIG BOYS were without a doubt the best band to come out of TX and one of the best bands around in general. Since their singles have now become high priced collecting commodities, bootlegs are the only way cheap (read-poor) creeps like myself have access to this. Great sound, and the original front cover is reproduced. Oh happy day... (LD)
(no address)

OVERKILL RECORDS

STORES CONTACT US FOR WHOLESALE/DISTRIBUTION INFORMATION

LIST ALTERNATIVES WHENEVER POSSIBLE

CHAIN OF STRENGTH - "What Holds Us Apart" 7" ep
ASPIRIN FEAST - 7" EP
END TO END - 7" ep
"THE REBUILDING" comp. (GB, Burn, Turning Point) 7" ep
PROFAX - "Living Without Cruelty" 7" ep
PRESSURE RELEASE - "'Prison Of My Own" 7" ep
INSTANT JUSTICE - 7" ep
REFLEX FROM PAIN - "Checkered Future" flexi
PROFOUND - "Integrity" 7" ep (back in)
IMPACT UNIT - "My Friend The Pit" 7" ep (back in)
SEVEN INCH BOOTS - "Tamped Concrete" 7" ep
FORCED DOWN - "Rise" 7" ep (back in)
TREEPEOPLE - "Makin The D/PG" 7" ep
AMENITY - "This Is Our Struggle" 7" ep
BETRAY - 7" ep
CHRIST ON A CRUTCH - "Kill William Bennett" 7" ep
CHARLEYS WAR - 7" ep
X WOOLHEAD - "Give & Take" 7" ep
SHELTER - "No Compromise" 7" ep
INTENT TO INJURE - "Keep Us Strong" 7" ep
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INTEGRITY - "Grace Of The Unholy" Cassette $3 us $5 for.
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FACE FIRST - "Unity" Cassette $3 us $4 for.
BROTHERHOOD - lp $7 us foreign from Crucial Response Records
UNDERTOW - Tape $3 us $4 for.
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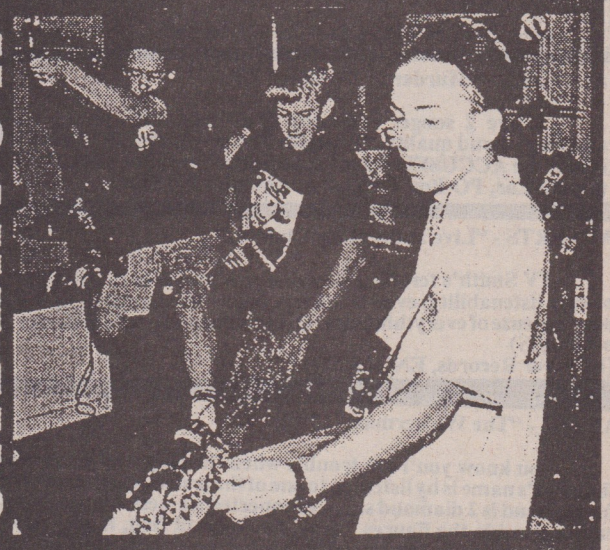

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RECORD TAPE REVIEWS

BILLY AND THE WILLIES "Life In Hotel Rooms" LP

Wow, this is a hard record to describe...total 60's influenced high speed country jangle with Ian Curtiss singing. Slow stuff, punk stuff, HC/damage/Half Japanese. Pretty fuckin' cool. (LD)
(Double A Records, Reiner Mettner, Steckerstrasse 11 3300 Hannover, 91, GERMANY)

BITCH MAGNET - "Ben Hur" LP

What appears to be occurring here is a band trying hard to define itself. While the results are mixed, it is interesting. Two instrumentals and a 15+minute tune attest to that lofty goal and while their inclusion is a mystery, there is no denying that this band sizzles. Strange rhythmic accents, unusual instrumental passages and interplay, dynamics, all executed with an intensity which is damn inpressive. Even though the Albini influence is evident in the vocals and lyrics, the similarites to BB end there. And when everything comes together as in "Mesentery" then they have no equal. The bonus 7" also includes a live version of "Where Eagles Dare". (HD)
(Communion, PO Box 95265, Atlanta, GA 30347)

BLAGGERS - "I.T.A." EP

"It's Up To You" rocks my butt. Three punchy punk tunes with snotty in-your-face vocals. Raw guitar sound without metal fringes. Cool cover too. Good shit. (LH)
(BM, Box 1734, London WGN 3XX UK)

BLUTTO'S REVENGE - "Slammed" EP

Kind of figures that they're from Cleveland... Yep, this was just as retard-o as I had hoped it would be. A grungy at point kinda sorta cowpunk (with more emphasis on the punk.) Songs about drinking too much, failed love, and the winner: "You Broke My Heart, I Broke Your Face." Not for the meek or timid. (LD)
(Synthetic, PO Box 609478, Cleveland, OH 44109)

BOLT THROWER - "War Master" LP

The masters of role-playing metal are back. Yeah, these guys are heavily into role-playing games in addition to creating some of the crushingest crunch J.R.R. Tolkien has ever heard. This blows "Realm of Chaos" out of the water with the force of a 16-megaton torpedo. Deadly double-bass drum, gargantuan guitar, abominable bass, and vocals to frighten Aunt Tillie. Wicked wax that'll punish your stereo! (CD)
(Earache, UK)

BUTTHOLE SURFERS - "The Hurdy Gurdy Man" 45

A new label for a new decade. This cover of the DONOVAN song gets Haynes and co. working through with a strong dose of production and vocal modulation. The non-LP flip is an aptly titled cut: "Barking Dogs" which is a chunky jam with samples of the title. The 7" is on yellow vinly and limited for those who care. (AS)
(Rough Trade Records)

CADAVER - "Hallucinating Anxiety" LP

Blood-slush-metal-gorecore! "Norwegian Wood" this isn't. Evil and brutal this is. Imagine an LP of early CARCASS outtakes. It probably wouldn't be too different from this. Norway's contribution to the saga of sickness. (CD)
(Necrosis Records, c/o Earache, UK)

CHAIN OF STRENGTH - EP

This is a powerful record! A harsh manic attack meshes interesting melodic elements with a hectic pace. The song subject matter confronts, among other things, the issue of staying true to your values and ideals in the face of compromise by others around you. I just hope that CHAIN OF STRENGTH acknowledge the need to challenge and question these ideals in order to avoid stagnation. (MK)
(Foundation Records, PO Box 69386, L.A., CA 90069)

CHILDREN"S CRUSADE - "Scorpio Moon" EP

Neat. This is an obscure recording (from 1985) of a collaboration between two staples of the Cleveland underground, Fraser Sims (STARVATION ARMY) and Doug Gillard (DEATH OF SAMANTHA). I imagine that this was made between the original SA and the current version. The music is creative, different, interesting and really stands the test of time. Now, does this mean that Scat will put out a BEATOFFS record? (ML)
(Scat, PO Box 141161, Cleveland, OH 44114)

CEREBROS EXPRIMIDOS - "Mas Suicidios" LP

Hey! Very cool raw 1977 type stuff here in the SAINTS/CONTROLLERS/DMZ vein. All done with lotsa flair and frevor, from Spain even (and all sung in Spanish) rocks like shit! (HD)
(Munster Records, APDO 18107, 28080 Madrid, SPAIN)

CHOREA- "Vultures/All Shit"

Okay! Ya got a skull on the cover, crinkly plastic sleeve, we're talking bad Euro thrash here right? Wrong! This is bad 2nd rate goth-metal (a low budget QUEENSRYCHE?). Goes to show that crinkly plastic sleeves are bad news. (HD)
(Chorea, Box 69, 40104 Jyvaskyla, FINLAND)

CHORUS OF DISAPPROVAL - "Truth Gives Wings To Strength" LP

Tooth-bustin', blatantly militant straight edge. Fist-first, power production for the punchy chordage here. Musically cool. Call me old-fashioned, but this hate-edge attitude is still retarded. PROJECT X-ish "break your habits or I'll break your face" -core. Isn't there something else to write songs about? (CD)
(Nemesis)

CHRONIC DISEASE - "Born To Live In Chains" EP

Blazing Belgian brutality in a busy CRASS-like sleeve. Intelligent, furious, and tasty thrash. Catchy and quick. Your booty it will kick. (CD)
(Innerforce, PO Box 64, 2440 Geel, BELGIUM)

COLD WATER FLAT- "Roll Me Over/Count Out Your Space"

Massachusetts based band puttering in the well-trod territory of HUSKER DU/ELEVENTH DREAM DAY sensitive-guy-with-loud-guitars schtick. "Roll Me Over" actually is a solid melodic workout with some pointed wah-wah guitar moments but generally the affected over emoting/bombast of the band has me running for the hills. (HD)
(Mescaline Diamond, 157 Murdock St. #3, Brighton, MA 02135)

COSMIC CROTONBURGS - EP

An impressive slab here of Austrian origins operating in the post-punk/garage/90's post-whatever-guitar-rock-thang vein. Which is to say that influences like the NOMADS and the SCIENTISTS abound but these guys manage to sound pretty unique. Some ace singing, wah-wah guitar assault, some fine tunes and basically a fine sense of updating 60's and 80's motifs to their own ends. (HD)
(CCB Records, AUSTRIA)

COWBOY KILLERS - "KKK Wives on Holiday" LP

Hardcore with harmony fails more often than not. But then we have the COWBOY KILLERS who are the exception rather than the rule. These blokes can crank mid-speed thrashings while keeping raw energy, harmony, and hooks intact. The second in a line of killer releases to come from this new label. (CD)
(Sound Pollution Records, PO Box 6072, Florence, KY 41022-6072)

CREAMERS - "Bob Kringle/Father Christmas"

One of my favorite punk bands is back with an Xmas special. The A side is rockin' as always, while the band shows its great taste in covers on the flip by doing the KINKS' last good song. (TY)
(SFTRI)

CYNICS - "I Don't Need You/Girl, You're On My Mind"

The new CYNICS single is hot. "I Don't Need You" is a tuneful garage ditty, sure not to disappoint fans with its good energy and rippin' harmonica. The flip is one of the best songs from the "Rock and Roll" LP. Drawing from the best of the 60's and 70's. The 90's are about the CYNICS. (ML)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

DAG NASTY - "Just In Transit" EP

A four song bootleg out of Europe. Dave Smalley is featured on an older studio track "Another Wrong", an early demo song that did not make it onto the C"an I Say" LP. The other three songs: "One to Two," "Godfather," and "All Ages Show," are from a live show with Peter Corter on vocals. The mix on the live stuff is a little weird in that there is barely any bass. All in all good sound. The pass-the-mic-around-the-audience vocals on "One to Two" are neat! (MK)
(no address)

RECORD TAPE REVIEWS

DECADENCE WITHIN - "Soulwound" LP

The jumpy, bursting HC here inevitably recalls VICTIMS FAMILY in the elaborate guitar figures, but also contains shouted vocals and tunes that switch meter in mid-phrase. Guitar squiggles, too. Didn't like it. (SS)
(Peaceville Records, ENGLAND)

DIRT - EP

Aptly titled band out of Georgia. Extreme vocal-harshness over a 3chord progression which sounds similar to the CHROME medley done by JESUS LIZARD. The other side finds the band in a similar vein with a little less guitar and more melody. (AS)
(Worry Bird Disk, PO Box 9 5485, Atlanta, GA 30347-0485)

DISTRESS - "Shimmary Shummary" LP

What do you get when you cross the energy of the OFFSPRING and the "karma" and guitar noodling (plus occasional self-indulgent overblown "jam") of VICTIMS FAMILY? Well punkaroos, this is it. Power crunch galore. Huh, none too shabby. (LD)
(Katon Records, Johannes Str. 38, 23 Kiel 24, GERMANY)

DR. JANET - "10 Years Gone/Starry Eyes"

Great RECORDS cover ala DINOSAUR JR. Fuzzed out, fucked up, pop music. Side A is dull after a while. But side B makes it all worthwhile. (LH)
(Ringer Lactate, 21-29 35th St., Astoria, NY 11105)

ERECTUS MONOTONE - EP

Err... Kind of poppy, pretty stuff, which then throws in some wonderful dissonant parts which makes you wince with pleasure. People can sit and argue about what to call this post-punk stuff, meanwhile I'll just enjoy it. 3 great songs, basic elements mixed in that special way that makes it sound so new. Beautiful. How's that for a cryptic review? (GF)
(Merge Records, PO Box 1235, Chapel Hill, NC 27514)

FLESHEATERS - "Prehistoric Fits" LP

It's about time Greg Ginn put his pipe down and put out something this good. Since I have always been a big F.E. fan, I can't tell you how excited I was to hear this one. If you were a big fan of John DJ and Dave's work with this band, pick this up quick. Before Greg realizes what he has done this time. This Rocks! (HC)
(SST Records, PO Box 1, Lawndale, CA 90260)

FLOYD BAND - "I Burped And Puke Came Out My Nose" LP

A variety of punk styles here: '77 UK punk, UK SUBHUMANS, early '80s punk, US garage punk, bar rock punk, singalong oi punk, etc. Most is energetic and fun. (TY)
(Synthetic Records, PO Box 09478, Cleveland, OH 44109)

FOREVER NOW - EP

Emo-Jesus-Metal-Thrash? Uhh... Okay... Music is kind of metal-thrash ala UNDERDOG or BAD BRAINS (although production doesn't measure up). Melodic singing and minor chords make nice breaks. This stuff souinds real good. Neat tunes. Lyrics are indeed about Jesus - mostly "help me follow you" type stuff. Nothing very pushy or preachy - but I know some people who would still be bothered by this. As for me, as long as they don't get too obnoxious about their religion - that's their business. (GF)
(Truth Effort Records, 8 Bloomfield Dr., Mount Holly, NJ 08060)

FUZZTONES - "Creatures That Time Forgot" LP

For any of you that are fans of the FUZZTONES' legendary horror-drenched sixties fuzzy surf style, this is a must for a behind-the-scenes glimpse. Interviews are interspersed with unreleased demos that give insight into the dementia that has always surrounded this band. (MH)
(Skyclad Records, PO Box 666, Middlesex, NJ 08846)

GARBLECRAT - EP

Most of the songs are stop-and-go thrash songs that have typical fast-slow-fast tempo. There's a couple of interesting musical parts here and there, but overall it's simple and loud. The lyrics are a mixture of humor and anarchism. I like a lot of what the band has to say but the music just doesn't do much for me. (MS)
(PO Box 8620, Long Beach, CA 90808)

GAS HUFFER/FASTBACKS - split EP

The 60's are alive and well in Seattle as proved by the GAS HUFFER song (as if you didn't know that anyway). Good. solid. guitar, twangin' rock n'roll. FASTBACKS are sort of early 80's new wave pop with female vocals, kind od sacharrine sweet, but not too shabby. (LD)
(SP Fan Club, PO Box 23184 Seattle, WA 98102)

GIRL TROUBLE - "Thrillsphere" LP

Another good one from Tacoma's favorite sons and daughter. I remember when CRAMPS records were this good. Sadly, overproduction and loss of steam made me lose interest, but I can't see that happening with GIRL TROUBLE. This is rock'n'roll, simple and straightforward to be sure, but it's got that great raw and somewhat psychotic edge to it that keeps me coming back for more. (ML)
(Popllama, PO Box 95364, Seattle, WA 98145-2364)

GOD BULLIES - "Join Satan's Army" EP

Yeech! Guess it's time for these guys to do silly 70's schlock covers. The included gems include HOT CHOCOLATE's "You Sexy Thang," a LINK WRAY cover and TERRY JACK's "Which Way You Going Billy" and one original to complete this awe-inspiring package. The LINK WRAY tune holds up okay seeing how it's a slow, brooding number. With this release the GBs seem to have crossed that fine line between camp and scariness into camp. (HD)
(Amphetamine Reptile, 2541 Nicollet Ave., S. Minneapolis, MN 55404)

GOD' S ACRE - "Ten Gospel Greats" LP

Wax Trax diversification attempt no. 5. This band's sound revolves around an axis of Midwest garage rock, heavy 60's guitar sound, and a dash of Northwest grunge. The vocals are a bit too similar to Mark Arm's style, but not a bad LP just not strikingly original. (AS)
(Wax Trax)

GREAT WHYTE LYIN' SNAKE - "Jolly Old St Nicholas" 45

The second one-sided Xmas record that arrived today! A good oi-like rendetion that sounds like one of those YOBS (the BOYS, actually) tunes from the late 70's. (TY)
(Highly Collectable Records, PO Box 8511, Warwick, RI 02888)

HEADCLEANERS - "Disinfection" EP

What can you say? Great as it was in 1981, this reissue shreds. Hot early Swedish hardcore. (TY)
(Dahlbum, Tuskbagargatan 8, 5-114 43 Stockholm, SWEDEN)

ILLEGAL STATE OF MIND - "Nothing's Really Important" LP

A pretty fucking electric thing here, this one has an updated 60's feel, mutated into different formations. Some of this is ultra fast, almost hardcore sounding hydro-noise, while some drifts into mellowness. Not bad, just odd. (WG)
(Musical Tragedies, Muggenhoferstr. 39, 8500 Nurnberg, GERMANY)

INSECT FEAR - EP

Tim, why did you give this to me, is it 'cause I have some great insight on Florida bands? Sheesh. Well after the first tune (college wimpo fluff) I was somewhat inclined to let this baby sail across the room to die. However after a thorough listen, it's not too bad. "Iris" reminds me of DINOSAUR/ FLAMING LIPS. Two nifty instrumentals, not stunning, but not too shabby. (LD)
(Manufacture Sound, PO Box 37220, Tallahassee, FL 32315-7220)

INSIDE OUT - "Cesspool of Fate/Mirrors"

This all-girl trio performs off-beat pop with phased guitars, and the A-side boasts a memorable vocal chorus. Some of the flip sounds like a sonic whirlpool, the down-side of guitar effects. (SS)
(Icon Records, 43329 Carlyle Place Dr., #732C, Mt. Clemens, MI 48044)

INSIGHT - "What Will It Take" EP

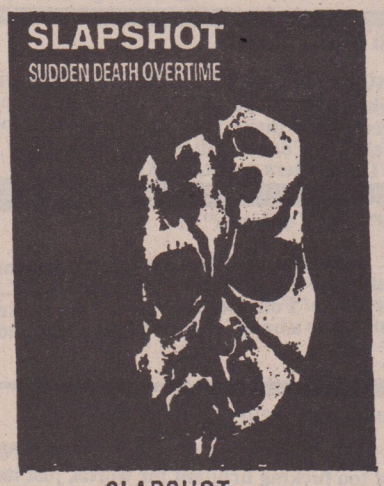
Straight edge hardcore plus a couple of metal riffs here and there. Loud, powerful, crunchy enhanced by good production, although the lyrical subjects (scene, backstabbing, etc.) don't move me. (WG)
(Victory Records, PO Box 197, Clarendon, IL 60514)

INSTED - "What We Believe" LP

"Power" is the best way to describe this full speed ahead, positive as heck blasting HC. These guys manage to lyrically fit nicely into the whole SE scene without getting stuck in the "mosh o' rama" whole that a lot of their contemporaries are stuck in. This is hot stuff! (LD)
(Epitaph)

INTENT/YO! BABA LARRY - split EP

Here's something you don't see every day—a split EP between n upstate NY hardcore punk band and a post punk trio from Sweden. The latter proves to be real interesting, doing two diverse but together tunes. Me and Tim had to listen to INTENT several times before we figured out who they sounded like. Our verdict? Sab Gray (IRON CROSS) singing for early TSOL. Huh. (ML)
(Hellacool Records)



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RECORD TAPE REVIEWS

JESUS CHRUST - Blasphemy EP

Blasphemous though it may seem, it isn't. What about songs like "Gone a Whoring" or "Give Suck" ? All titles and lyrics are lifted directly from the Bible (so I've been told). Holy passages gargled to a sick blur soundtrack. Eighteen in all. Makes me wonder what happened to those Christian punk bands that sprung up a few years ago. (CD)
(Fudgeworthy Records, 8 Stevin Dr., Woburn, MA. 01801)

JESUS LIZARD - "Mouth Breather/Sunday You Need Love"

Fucking monster of a single. Mac McNeilly, you are one hell of a drummer. This doesn't bring to mind any former JESUS LIZARD release (or SCRATCH ACID, for that matter), it's just really straightforward rockin' stuff. Go get it. (ML)
(Touch & Go)

JONESTOWN - "25 Years/I Love You ,You Big Dummy"

A third ace from this Mpls. combo who continue to churn out high quality whirling guitar noise. A full sound on this single and the great cover choice of MAGAZINE's "I Love You, You Big Dummy" makes this release essential. (AS)
(SFTRI)

JUGGLING JUGULARS - EP

Three memorable hardcore tunes. I'm not too sure what their lyrics are about, but they seem nice enough. Good sounding recording helps alot. Straight forward, but real catchy. (LH)
(Peko Mikkilä, Rahkatiel, 62100 Lapua, FINLAND)

KINGHORSE - LP

I don't know man, I just don't know sometimes. "Bitch get on your knees" just dosen't fly aound here. KERRANG! will probably like this, so they shouldn't sweat it. Funny that GLENN DANZIG's (producer) name is bigger than the names of the guys in the band. Whatever it takes, I guess. (ML)
(Caroline Records)

LOCKJAW - "Memories of Charly Riplin" EP

Hints of METALLICA drift in and out of otherwise predictable European hardcore. Lots of furious guitar strumming with rapid change ups act as background for socially unifying lyrics. My only critisism is the tendency towards metally lead guitar wanking. (MH)
(Katou-Records, Johannes Str. 38, 23 Kiel 14, WEST GERMANY)

LOVE SLUG - "Oversoul" EP

Boy, I got so excited to review yet another LOVESLUG release, but...this isn't Holland's favorite export at all, but 4 guys from Maryland! I don't know if these guys know about Tony & the boys or not, but this stands on its own pretty well. Kinda like if EDSEL and MFD joined forces or something, emo for sure. Now change your name. (ML)
(Home Grown, 2440 Vineyard Lane, Crofton, MD 21114)

LUNACHICKS - "Babysitters On Acid" LP

Scum rock's famous, ferocious, female fivesome are back yet again with a butt kicking LP that should finally dispel the notion that: "You can't rock if you don't have a..." Rockin', garage punk, complete with a booklet of the LUNACHICKS doing a fashion spread. (LD)
(Blast First, 262 Mott St., Room 324, New York, NY 10012)

MAJORITY OF ONE - "Rage" EP

Some mid-tempo rocking stuff mixed with faster hardcore. This six song EP flows really well and the sound quality is very good for having so many songs. Lyrics cover environmental issues, reasons for complacency at punk shows, and a midwest pride song chastizing bands that relocate to the east or west coast in an attempt to be discovered. (MK)
(Doghouse Records, PO Box 8946, Toledo, OH 43623)

MANBIKI CHOCOLATE - 8" flexi

Really excellent hard-edged punk/hardcore that's got that slight manic feel which puts it into the ear-awakening category. Don't know whether Japanese bands have a special touch or if it's the production, but they certainly hit the magic spot more than most. (TY)
(no address, JAPAN)

MANIACS/CROAKS - split EP

OK, a weird record. Which MANIACS is this? Says it's recorded in Switzerland, and it's straightahead '77 punk with LES THUGS production. The CROAKS are French and make VICTIMS FAMILY look like they never heard jazz in their life. Comes with issue #21 of... (TY)
(Rock Hardi, BP 94, 63404 Chamaliers cedex, FRANCE)

MELVINS - "With Yo Heart, Not Yo Hands" 45

Ah, The MELVINS... have they ever put out a disappointment? I think not, and this continues the tradition. "With Yo Heart..." is a straightforward power dirge, while "Four Letter Woman" is a rocker with many left turns. "Anal Satan" takes a bassy, industrial thump sound. Hot! (WG)
(SFTRI)

METAL MIKE - "I'm A Lonesome Fugitive/Kill For Satan" 45

Yeow! Killer 7" here from Metal Mike (ANGRY SAMOANS) and pals. "Kill For Satan" is just too fucking brilliant for words, just its sheer punkness. "...Lonesome Fugitive" sounds more like the SAMOANS recent — slightly country influenced tunes — mellow but not wimp. (LD)
(Triple X, 6715 Hollywood Blvd., Suite 284, Hollywood, CA 90028)

MIGHTY FORCE-"Dive" EP

Yous guys ain't gonna believe this! I have a feeling lotsa long-haired folk are gonna snap this up, preparing themselves for a whirlwind holocaust. Instead they're gonna start tapping their toes until they can't resist the steady, pulsating beat. They're gonna explode into the wildest dancin' machines this side of MC Hammer. In short, MIGHTY FORCE is like TECHNOTRONIC without vocals. Lotsa sampling is done that includes PUBLIC ENEMY, NAPALM DEATH and E.N.T. Most of all, you ain't never gonna believe what label it's on... (CD)
(Earache, UK)

MISCAST - EP

Quirky, tweaked, wicked and punk as all heck. Sloppy, howling, hyper, spazzcore. The singer must have dropped an anvil on his foot. You gotta hear that cat howl. Crazed. (CD)
(Far Out, Sillaurain 6, 8134 Adliswil/ ZH, SWITZERLAND)

MURPHY'S LAW - "Skinhead Revenge" EP

Boot city, here. Sound quality stinks (no depth), but it's amazing how well the vocals come through. These three songs are from a May 1990 show in Paris. Black block letters inform us this was made by the European Skinhead Crew. Limited to 350. (KG)
(no address)

NO FISH ON FRIDAY/HEILAND - split 45

Two different bands (the latter is not really a band, but a studio project), both of whom turn out pretty good hardcore. The latter is more on the "progressive" side with funk influences, while the first tends towards metal a bit.
($5 to: Dieak Rossiwall, Plossig 5-7, PO Box 10, 1041 Vienna, AUSTRIA)

OILY BLOODMEN - "Radio Song" EP

"Radio Song" is a slow, hand clapping rockish number, while "Diamond Burning" takes a stab at a NUGENT meets STOOGES sound. Something about this makes me think of SOUNDGARDEN. (WG)
(Audio Addict, 917 SW Alder, Portland, OR 97401)

ORIGINAL SINS - "Self Destruct" LP

A good sound on this one: Stoogian rock/way punk done with loads of rockin' energy. A couple cuts don't really "have it," but when they're on, they're on. Hot. (WG)
(Skyclad)

ORIGINAL SINS - "Alice D./Dizzy"

"Alice D." is a swingin' power-pop ditty with simple charm and psych edges; the cover on the flip engages with its nice melody and organ back-up. Cool. (SS)
(Skyclad Records, P O Box 666, Middlesex, NJ 08846)

PAIN TEENS - "Lady of Flame " EP

A four track finely packaged release from this Texas band. A mixture of repetitive-industrial cut-ups and their style of twisted grunge scum. The echoes of this release can be found on their latest LP. Limited to 500. (AS)
(Smilin' Ear, PO Box 47655, San Antonio, TX 78265)

RECORD TAPE REVIEWS

PARASITES - "Lost Caress/Fool For You"

I'm not sure why people insist on doing MISFITS cover into the 90's, but if you're going to, the singer should at least have somewhat of a voice. Tim from the GARGOYLES comes close, Scot from ED GEINS CAR never did. Sadly, this represents the latter. The flip is a semi-catchy pop punk song, OK if you gotta have everything that comes outta New Jersey. (ML)
(Shredder, 181 Shipley St, San Francisco, CA 94107)

PHONEBOX VANDALS - "Damned Die Hard" LP

A Yugoslavian band that basically works in a slower LEATHER NUN-ish undulating doom-groove mode, a faster punkrock raspy voiced type mode or a combination of the two. The faster songs I could do without (sorta generic mid-tempo punk) but the slower songs are pretty good and fit in well with their recurring themes (in English too!) of death, war, murder, angst et. al. Not my bag but still competent and listenable. (HD)
(Blind Dog, PP 60, 41020 N. Zagreb, YUGOSLAVIA)

PISSED SPITZELS - "Vesbeck/Huhner K2" EP

Snappy, crisp, melodic German punk is the PISSED SPITZEL's aproach, and while the B-side is recommendable in itself, the title track (a beer song that kicks into a punk blaster), makes this a treat. (SS)
(Schlawiner Records, H. Barthel Rieperstr. 17, 3000 Hannover, GERMANY)

PITCHFORK - "Eucalyptus" LP

If FUGAZI fucked DINOSAUR JR., you might get something like this. Personally, I love this. Off rhythms, droning bass chords, an avalanche of sour guitar chords, (not too) whiny vocals, great lyrics. Almost Touch & Go chaos, but stays pop enough to not degenerate into Mike LaVella land. Beautiful tunes. Brilliant. I guess they broke up. . . figures. . . (GF)
(Nemesis Records)

PITTBULL - "1990" EP

Pretty heavy HC lead by a driving bass drum. Vocals stab. I note a mid- to late-period Revelation Records sound. Unfortunately this is tinged by some definite metal leanings in the guitar playing. (KG)
(Fist-O-Cuff Records, 12028 Galligher, Hamtramck, MI 48212)

PLAIN WHITE TOAST - EP

What can you say about a band that: "...mixes the guitar raunch of HUSKER DU with the way out progressions of KING CRIMSON to the manic depressions of the CURE..."(from their press release)? If the answer is that they would probably suck, then you're right! Affected-quasi-euro-depresso tendencies mixed with lotsa guitars so as not to appear 'wimpy' and songs that downright stink. Not only that, the press release (see above) is in a league all its own in terms of silliness. (HD)
(St. Valentine, PO Box 770417, Cleveland, OH 44107)

PLEASURE FUCKERS - "Get Away/The Saint"

These guys sound like a lot of other Sympathy bands on the A side, you probably wouldn't even notice that they are from Spain. The B side however is a cool surf/drag tune kind of in that weird SATAN'S CHEERLEADERS vein, worth it for the flip. (ML)
(Sympatia Por Industria Discografica)

POISON IDEA - "Taken By Surprise/We Got The Beat"

OK, a PI single on SubPop. What the fuck do you think I'm going to say about it? It rules! "Taken" is a wonderful track from the recent "Feel The Darkness" LP and the GO-GO'S cover was released before on a cassette with "Plastic Bomb", but I'm sure those are pretty rare now, so it's great that they re-released it. (ML)
(SubPop)

POLITICAL ASYLUM - "Window Of The World" LP

It's about fuckin' time. Half studio and half live, this is a good summary of what's great about this band. Excellent playing, fun, catchy tunes and relevant lyrics. Essential. (LH)
(Electrode Records, 282 Ronlesvalles Ave. M6R 2M3 CANADA)

POSTER CHILDREN - 45

Rockin' garage punk coming from these new Sup Poppers. This is pretty good with some catchy guitar licks and lots of screams. Sounds like a slower MUDHONEY meets the VELVET UNDERGROUND. (HC)
(Sub Pop, PO Box 20645, Seattle, WA 98102)

PRESSUREHEAD - "Bad Hype" EP

Not a bad showing of rhythmic crunchy HC, but the production is flat, it drones everything into a stale monotone. Fairly good tunes, but the energy is lost somewhere. (WG)
(Steve Cantman, PO Box 18518, Rochester, NY 14618)

PSYCHOTIC YOUTH - "Some Fun" LP

Imagine a slightly more polished RAMONES singing "Do You Wanna Dance"; you've got PSYCHOTIC YOUTH to a note. Speedy pop-punk with melody and harmony bop along to lyrics about having fun, looking at girls, and having more fun. Competent and enjoyable. (MH)
(Skyclad Records, PO Box 666, Middlesex, NJ 08846)

RATS OF UNUSUAL SIZE - "Can't Call You/Flipper Is Dead"

Outside of comps, I think this is release numero dos for these New Yorkers. Side A is pretty much a lackluster sleeper for me, best descirbed as unremarkable. "Flipper Is Dead" is the real thing, punk rock "PC" dorkdom. "Tuna Sandwich Tuna Sandwich. Flipper Is Dead." Hee hee hee. (LD)
(Vital Music Records, 81 2nd Ave, New York, NY 10003)

REACTION - "The End" EP

Fairly standard hardcore with lots of screaming. The songs attempt to address catch-word isssues such as violence, racism, and rape, but they fail to acknowledge the full scope of these intricate problems. This seems very representative of so many bands that raise these crucial issues in such a superficial manner. In time, I think REACTION will have the ability to develop their music and ideas to their full potential. (MK)
(Ragin' Records, 639 East Olive Ave., Fresno, CA 93728)

RIFLE SPORT - "Little Drummer Boy" 45

Just in time for the holiday season, comes this re-working of the Yule-time favorite by this Mpls institution. The cover is a 'SPORT-ized ' version with a heavy dose of the guitar in the mix. The flip is a drum/J. Christopher interplay number. An oddity from this fine outfit which should spice-up the egg nog of the band's fans. (AS)
(Big Money/Ruthless, PO Box, 2483 Loop Station, Mpls, MN 55402)

RUINS - LP

An amalgamation of "concrete pavement meets your face" speed-jazz, structured and unstructured bass dirge, and ugly vocal ramblings. This Tokyo duo, who actually don't sound Japanese vocally or musically, do carry the flag J. Zorn has raised within the last year. The strangest cut is the minute long "Flagment". If NAKED CITY and BOREDOMS tickle you, then... (AS)
(Shimmy Disc)

SAASTE - "Sebastian" EP

They're Finnish and they're pissed. I don't know what about but they sound like they've been rubbed the wrong way. Thirteen raging thrashers in all. Its lack of polish gives it charm. Loose, speedy fun. (CD)
(Joni Solehmainen, Mantytie 16, 78300 Varkaus, FINLAND)

SEXUAL MILKSHAKE - "Space Gnome" EP

Yes... another gem from the always innovative brain of Mark E. This Teen Beat five song red vinyl 7" EP comes free with your very own space commander mask. If that isn't enough, the music defies comparisons. An audio collage that has bits of straight pop with great slashing puncture guitar and a smidgen of early 80's/IPR style thickness. A needle in the haystack of recent 7" releases. A true festival. (AS)
(Teen Beat Records)

SHANKS - EP

Dutch band who, without any reservations, wear their influences well. This is heavily rooted in the early 80's post-punk art rock from England. Decent stop/start dissonant guitar chigging songs raise this out of the copy-cat vein. If you can harken back to those early FALL LPs, then this one is definitely for you, mate. (AS)
(Semaphore, PO Box 213, 1740 Ae Schage, HOLLAND)

SHOCKLORE - EP

Off-kilter power crunch-metal. One instrumental, one tune with odd vocal effects, and one straight speedmetal blast. Not bad. (WG)
(New Wave, 75462 Paris, Cedex 10, FRANCE)

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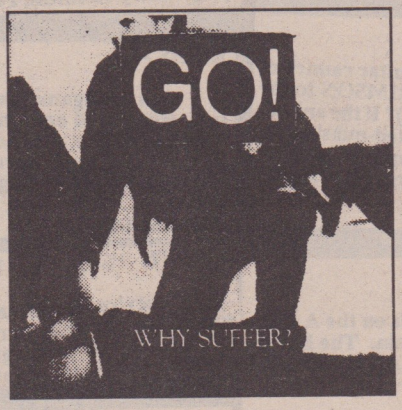

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RECORD TAPE REVIEWS

SINGING SPOONS - "Buzzing/Colorado"

A damn good 7"er here in my not-so-humble opinion. Kind of a "Minneapolis goes to college and drinks too much beer at parties" sound. "Buzz" is upbeat and enjoyable as all heck, while "Colorado" is a slow tune saved from being a sleeper by interesting vocals, and good guitar stuff. (LD)
(Manufacture, PO Box 37220, Tallahassee, FL 32315-7220)

SLIME - "Compilation '81-'87" LP

Danmed good collection from this classic band. Mostly live tracks from '81 and '82, this album catches their raw punk sensibilities and knack for memorable punk tunes. Good stuff here. (LH)
(Blitzcore, Reeperahn 63, 2000 Hamburg 36, GERMANY)

SQUEEZED BRAINS - "Another Day" EP

Spanish band that does the THUNDERS power-chord garage thing. This is very much at home on the Sympathy label with its hard driving guitar thud. Licensed thru Munster Records. (AS)
(SFTRI)

SMELLY GAMBAS - EP

Silly garden variety punk from Switzerland. It sounded like all attempts were made to sound incompetent and amateurish with the lead singer providing off-key warbling vocals. They certainly succeeded in that endeavor all too well, though not to the degree that it's endearing but to the degree that it's fucking irritating! (HD)
(Far Out, Sihlaurain 6, CH-8134, Adliswil, SWITZERLAND)

SONIC YOUTH - "Kooler Thing" EP

A very nice looking boot of some recent SONIC YOUTH stuff. What we have here are some rough demo versions of "Dirty Boots" and "Mote", along with an instrumental. Not bad, but the LP did me fine. (WG)
(Dead Ethnic)

SOULCHARGE - LP

Great power- chord punk with lotsa nifty guitar riffs- kinda like the way SAMIAM plays, but they don't really sound like them. The riffs are a little more metallish. Great vocal parts, at times like JAWBREAKER, but they don't sound like them either... Lotsa different riffs all over the place. Powerful and really strong tunes. Tends to stick to the one style, but sounds great. Really good musicianship; fuck yeah — get this... (GF)
(42 Records/Better Gigs, Nelkenweg 45, D-7303, Neuhausen, GERMANY)

SUNSET STRIP - "Move Right In" LP

More than most Aussie bands, this one approaches that early SAINTS feel, mainly in the vocal department. Musically, they are much less rockin' and too often give in to guitar wanking. Obviously STOOGES influenced. (TY)
(Au Go Go, GPO Box 542 D, Melbourne 7920, AUSTRALIA)

SYSTEMATIC MARSMURDER -EP

I don't know what the band name means. All I know is that the music is about as elusive. Seems like DIE KREUZEN on acid suddenly bursting into SATANIC MALFUNCTIONS covers. I dig it, it's kooky. (CD)
(Shithouse Records, Quellenweg 37, 7340 Geislingen, GERMANY)

TAD - "Jack Pepsi/Plague Years"

Hey! Limited (?) edition promo of 3000 from the upcoming LP. "Jack Pepsi" is a non-disappointing piece of pummel with TAD espousing the joys of pickup truck, hard liquor and driving said vehicle into lakes. "Plague Years" is the big man's attempt at pop(!) music and has him singing soft and non-growly and naturally it comes off sounding somewhat forced. So... (HD)
(Subpop Records)

TATTOOED CORPSE - "Fun Girl/Headhunter"

Man, I haven't heard a good ghoul-rock record in ages. These Portland boys pull it off pretty well. Playing in a sort of ED GEIN'S CAR style and never falling into a (now) generic MISFITS sound. Cool Vampira cover too. (ML)
(Audio Addict, 917 SW Alder, Portland, OR 97205)

THIRD RAIL - "End It" LP

Looks like ROLLINS. Smells like ROLLINS. Tastes like ROLLINS. While HENRY ROLLINS seems like a pretty dubious choice of mimickry, this band plays the image to a tee. You know what they say; "exact duplication is the sincerest form of flattery." THIRD RAIL and BLAST should go jerk each other off. (LH)
(Caffeine Machine, PO Box 11462, Berkeley, CA 94701)

THREE LEGGED DOG - "Loaded" LP

Believe me, THREE LEGGED DOG (now based in Seattle?) was always an asset to Columbia, Missouri's punk scene. It's great to finally hear a full album by them. These 13 songs hit from all different directions, with old punk-style influences, some rockin' stuff, even a SubPop groove. No insert? (KG)
(Bomp! PO Box 7112, Burbank, CA 91510)

TIK-BLOODY TAK & THE BRATATTACK - "Electric Rabbit" LP

Very melodic, relaxing punk with very funk bass lines. It's all right but kind of boring. It could have put me to sleep, very strange artwork on the cover. (HC)
(Koulutie 4-6 B28, 42700 Keuruu, FINLAND)

TRUSTY - LP

An excellent LP of fast paced punk/HC that makkes you sit up and take notice (only to discover that you've been bobbing your head up like a real dork the whole time anyway). Hard as hell, good lyrics, a decent cover. and no guitar solos is the icing on the punk rock cake. Yum. (LD)
(Truant Records, PO Box 42185, Memphis TN 38104)

UXA - "1995/Visitors"

This brash, punky, 1978 powerchord recording prefigures the mature UXA in De Detroit's snarling vocals and strong lyrics, but not so much in the straightforward songwriting. Fascinating, and pretty good. (SS)
(Poshboy, PO Box 4474, Palm Desert, CA 92261)

ULCEROUS PHLEGM - EP

It took me all month to figure out what speed to play this and I'm still not sure if I'm right. You guessed it.... chaotic, typhoon, holocaust sludge-stench. No lyrics. Instead there's a couple "thanks lists" with at least a hundred names on each one. Lovely music as well as an endearing band name. (CD)
(Shithouse Records, Quellenweg 37, 7340 Geislingen, GERMANY)

VALSE TRISTE - EP

This was pretty punk, some quick tunes and small guitar leads, could make this one a keeper. (HC)
(Makesinikuja 5, 61800 Kauhajoki, FINLAND)

VANILLA TRAINWRECKS- "Galvanized/Picturing"

A band firmly entrenched in the post-DINOSAUR fallout (okay perhaps I'm not being fair, but the singer does have pipes of that irritaitng NEIL YOUNG-ish quality) and the band rocks in a lean PRISONSHAKE-like fashion. Some stirring guitar moments on "Picturing" break the overall lull here, but generally this record lacks fire. (HD).
(Otis, 412 Robin Hood Dr., Raleigh, NC 27604)

WHITE ELEPHANTS - "Vic Morrow's Head/You Endanger Us"

I like a lot of the stuff on this label, but there isn't too much happening here. Really straightforward and simple riffs but not a lot of energy behind them. The record does have this useful bit of information on it though: A can of beer goes flat 17 minutes after opening it. There, now you don't have to buy this. (ML)
(Dogmeat, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

WHITE PIGS - EP

This reminds me of listening to the MRR radio show about 1983, rushing out to Rough Trade, and buying the latest HC 7"s. This one, like those do now, seems rough, simplistic and unoriginal, although there is some magic there to reminisce about. (WG)
(Mystic Records, PO Box 6271, Oceanside, CA 92056)

RECORD TAPE REVIEWS

WORD MADE FLESH - EP

Excellent record. Five rockin' songs with good performances and outstanding vocals. Intriguing lyrics, both introspective and, dare I say, spiritual. Jae from A.P.P.L.E. sings, and does a damned good job. Excellent. (LH)
(Squat or Rot, POBox 20012, New York, NY 10009)

YOUTH GONE MAD - flexi

Well gang, Flipside has a new thing to experiment with. The flexi disk, and this is the first. They picked a real winner, too. Melodic HC punk at its best. Fast raw tunes with that early SoCal AGENT ORANGE surf sound. Pretty neat, and it's blue! (HC)
(Flipside, PO Box 363, Whittier, CA 90608)

V/A - "Asia V.A." flexi

Japanese hardcore. Wild and raw. Four crazy bands, one of whose name I can't pronounce. Crazy shit here. No metal. Just crazy hardcore that I can't even describe. (LH)
(J., H549 825 Ishiwata, Mizuho-Machi, Nishitama-gun, Tokyo, JAPAN)

V/A - "Blood R n'R" EP

A Spanish HC comp. featuring four bands, including my current fave Iberian band CORNFLAKES, whose song on this comp sound frighteningly like those Bay Area babes CRINGER.. LA PERRERE were the other highlight from this rocked my socks off. Plus two other equally appealing with WIPE OUT SKATERS and GENEROS EXPERIMODOS. (LD)
(Subterfuge Records, Aptoo 46055, Madrid 28003, SPAIN)

V/A - "11 Ways to Get Out" LP

Great packaging, booklet — mostly really good recordings. Quite a variety of styles by the bands here. Some thrash-punk stuff, some stuff I can only classify as "college radio rock" (but not bad at all), and some 70's style punk. Good mix of styles, interesting comp. All European bands. Includes LITTLE MARY BIG, OXO, ANTIC HAY, VIETZPADDELT, many more... (GF)
(Let's Make Our Own Records, Venen Laan 47, 1623 Ra Hoorn, HOLLAND 02290-16038)

V/A - "Fake Metal Sampler" EP

A four song, four band 45 hailing from Ohio. Side A is a plus especially with SOSUMI, sorta HUSKERS alà BIG BOYS. JAKE & THE POOHBEARS, amusing, and pretty buttkicking. Side B is a tad so-so, BAGWHAN is pointless as far as I'm concerned, and BASTARD SQUAD altho' a bit metally is fairly solid. (LD)
((Synthetic, PO Box 609478, Cleveland, OH 44105)

V/A - "Fresh Fish From Space" EP

Besides the SCREAMERS, DAMAGE are the coolest all synth punk band, but uhhh I've got to admit these two songs are the definite exception. Ugh. Rap alá new wave somethingorother. (cough gag sputter) LOVE GODS IN LEISURE SUITS are Florida's answer to John Travolta, who start off kinda shaky, but pick up the slack on "The Day Elvis Died". (LD)
(Space Fish Records, 420 S. Orlando Ave. #102, Winter Park, FL 32789)

V/A - "Hardcore 1990" EP

A live compilation of various hardcore styles and various levels of intelligence including POINT BLANK, CHORUS OF DISAPPROVAL, VISION, CARRY NATION, KILLING TIME, and SICK OF IT ALL. Some of the bands pull the all too common bullshit, macho, harder than thou attitude which seems so self-destructive and prevalent in today's hardcore community. This is contrasted on the opposite end of the spectrum by the intelligence and diversity of standouts VISION and CARRY NATION. (MK)
(Nemesis Records)

V/A - "Holier Than Seattle" EP

4 bands not from Seattle, if I'm not mistaken. Present are, NUDE SWIRL, BIG NURSE, GLUENECK, FREAK THEATRE. Most noticeable is BIG NURSE, with a hot pop, punk tune, and FREAK THEATRE, who kick it with mid tempo blast plus a memorable guitar riff. Good. (WG)
(Meat Blast, PO Box 441, Eatontown, NJ 07724)

V/A - "Labour Of Love Vol 1" flexi

This floppy comes with issue #3 1/2 of UK Resist zine, and features THE PRICE, LURKERS, CRUCIAL YOUTH, ANHREFN, RED LETTER DAY, and BRAINIACS. Pretty much on the pop side of punk. A Released Emotions sampler. (TY)
(UK Resist, PO Box 244A, Surbiton, Surrey KT5 9LU, ENGLAND)

V/A - "Much Ado About Nothing" EP

A 2-band flexi featuring TOXIC NOISE and another band whose name I don't know (sorry, but I can't decipher Japanese). TOXIC NOISE flops out three sloppy thrashers while the other band coughs up one more track. Screaming HC that's not bad but not too distinct. (CD)
(New Agecore, JAPAN)

V/A - "Only The Strong" EP

This straight edge compilation from Chicago features LIFE CYCLE, FACE VALUE, INSIGHT, CONFRONT, MEANSTREAK and INTEGRITY. No pushing the boundaries of the set style of straight edge hardcore here. On blue vinyl with a booklet. (MH)
(Victory Records, PO Box 197, Clarendon Hills, IL 60514)

V/A - "Osaka Battle Royal, Six Type" LP

A Japanese compilation of some borderline punk/punk stuff. Side A (with CYCLAMENS, DOROCHYS and GRUESOME) contains mostly heavy guitar type crunchy 80's HC with MOTORHEAD/HM airs and lotsa indecipherable almost bizarre sounding vocals and is not particularly exciting. The flip has BUGS BUNNY who do hooky, punchy 1977 punk and is probably the best of the bunch. Then there's a ska (?) tune and a good pop-punk thing from WHITE ROPES and finally a SISTER DOUBLE HAPPINESS/ZZ TOP type thing from GHAPPS. (HD)
(OBR Records, no address, JAPAN)

V/A - "Ox Fanzine #7" EP

This sampler comes with a zine and has one track each by four bands. CRY OF TERROR are metalized, WIND OF CHANGE are DC-ized, DIRGE are far more upbeat hardcore than their name suggests, and CONSPIRACY OF EQUALS are far more metal and hardcore than I had expected. (TY)
(Joachim Hiller, Goethestr 28, 7920 Heidenheim, GERMANY)

V/A - "Rebuilding" EP

Four bands (TURNING POINT, BURN, GORILLA BISCUITS, NO ESCAPE) check in (is that what they say?) for this "Trans Species Unlimited" benefit compilation, put together to help teach that meat eating is uncool. It's weird, 'cause like none of the bands addresses this issue... (KG)
(Temperence Records, 3229 West Ave, Ocean City, NJ 08226)

V/A - "Single Wake Up!" EP

A freebie sampler that comes with issue #6 of Wake Up! zine. Includes one track each by SAMIAM, PARKINSON SQUARE, SOFA HEAD, and SUBWAY SURFERS. All the tunes are melodic punk. (TY)
(Wake Up, BP #6, 24000 Perigueux cedex, FRANCE)

V/A - "What Stuff" LP

L.A. punk and garage is resurrected here. Included are tracks by THE GERMS, DILS, EYES, SKULLS, CONTROLLERS, KAOS, PANDORAS and UNTOLD FABLES. Only 5 tracks are previously unreleased, but it still is a cheap way to get lots of early What Records classics. (TY)
(Iloki, PO Box 49593, LA, CA 90049)

V/A - "Wild & Crazy 'Noise Merchants' " LP

One of the best comps I've heard in a while. For three of the four sides it's one of the most consistent and powerful collections of punk styles, including such bands as GODRRHOER, PSYCHO FLOWERS, PARADOX UK, ACTIVE MINDS, CHUMBA, PINK TURDS IN SPACE, FUAL, SOFA HEAD and lots more. I kept waiting for the interspersed "arty" tracks that seem to freqent these large comps, but they never came. They saved them all for side 4, which was quite thoughtful. (TY)
(1 in 12 Records, 21-23 Albion St., Bradford, BD1 2L4, UK)

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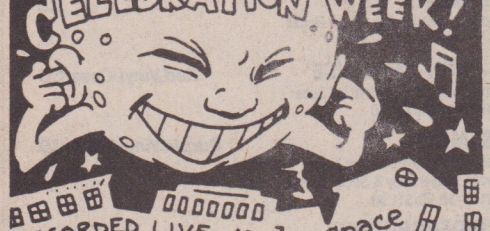

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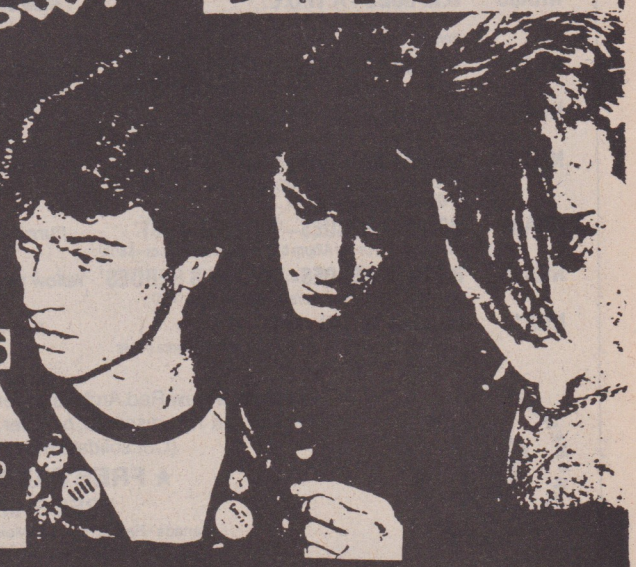

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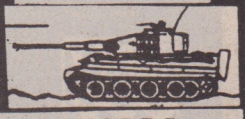

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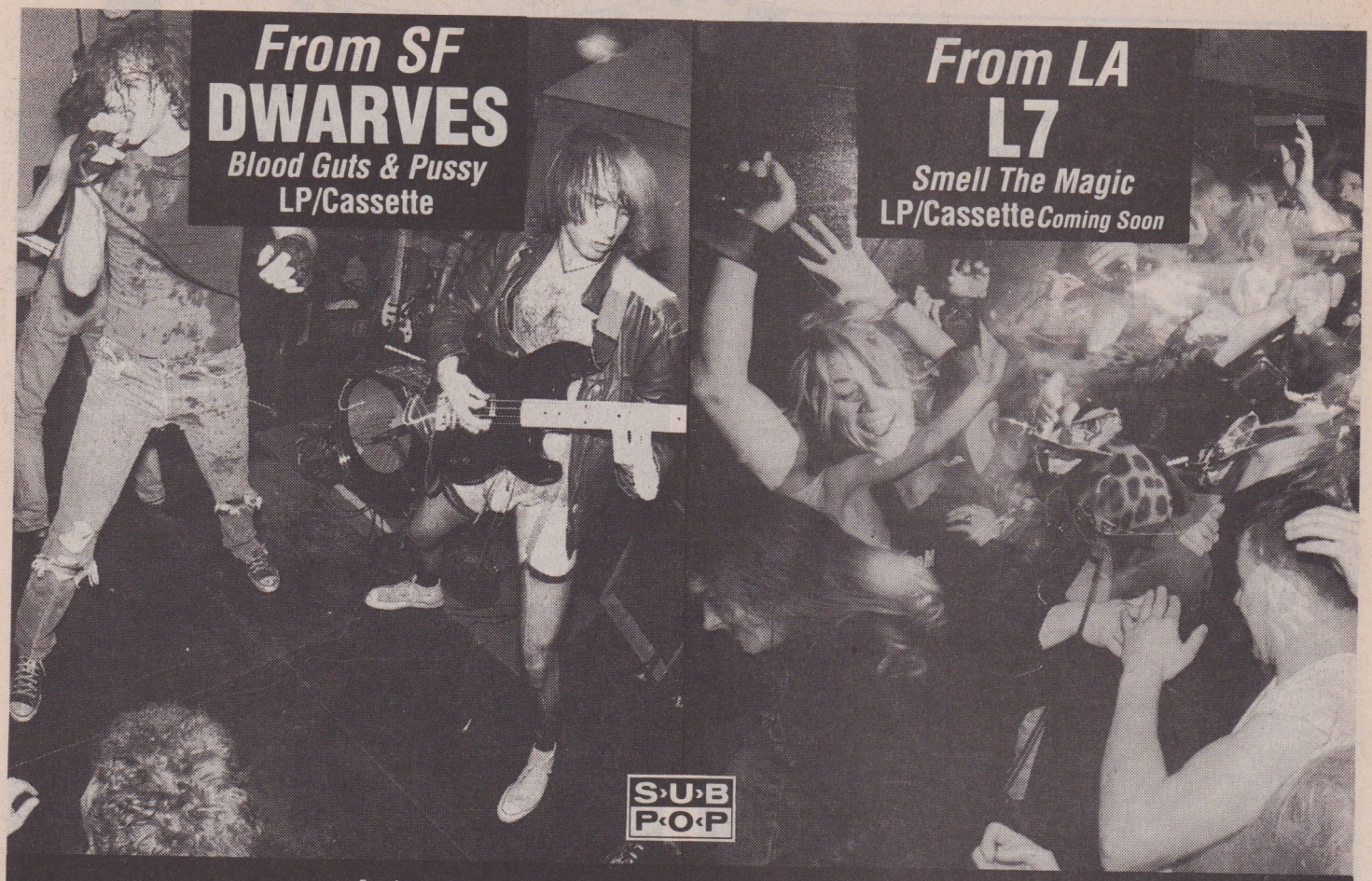

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MOVIE REVIEWS

Consume or Be Consumed

Movies with Jerod Porc

We get a few non-PunkRockConcert Extravaganza viddies here at MRR corporate HQ. You too can send your life's work to be ridiculed on this scummy page. Here's the latest:

Three very bored guys from Lubbock Texas made a one take tape for Lubbock public access. The cable company said, "Unsuit-able for broadcast...suggest you re-evaluate your aesthetic." I dunno, the tape is as pruriently puerile as most of the stuff I see on Frisco public access. I guess dry-humping a blow-up dinosaur is leading edge of shock kültür in West Texas. Fortunately neither title nor ordering information was provided.

Bible of Skin, a joint project by Mark Hejnar and PILE OF COWS, is fairly awesome. PILE OF COWS makes this throbbing, screeching, groaning sound. You could dance to it if you were on Quaaludes for the past decade. Sometimes the sound clicks with the imagery, but most of the time it doesn't. The 'music' is so good though.

Ah, but the images on this tape. At first the scenery is pretty trite: stock 'industrial' topics like religious processions, home movies, found footage and Belsen. All done in 'arty' negative treatment. Then we start getting a little porn, then lots of porn. Not just any porn, but bestiality. Hardcore doggie style with horny dogs and desperate teenage prostitutes. The residents of Belsen smile. More hot Fido action. Then realistic violence on seedy low budget film. Look at that blood, look again. This ain't Hollywood, I think Mr. Hejnar has appropriated an honest-to-God snuff film. The fat slob doing the snuffing has that look of passionate amorality that is hard to replicate at will. That desire to kill and degrade that can come only from a lifetime of being shat upon by the rest of the world.

It rocks, it shocks, it makes me want to slip it on to MTV. Comparable only to SPK's early film, the one with the autopsy sequence and the two corpses engaging in post-mortem coitus. **Bible of Skin** is a must for anyone jaded enough to stomach it. Send $21.50 to Mark Hejnar at Tale Napkin Productions, 7044 North Greenwiew Apt 3-N, Chicago IL 60626. Remember: "Ask Jesse first."

Surfacing to the mainstream, has anyone else noticed what an absolute Republican Wonderland Twin Peaks has become? The murdered Laura Palmer was kicked out of a brothel that engages in all known vices just because she did *dru-u-ugs*. Lucy, the squeaky voiced sheriff's receptionist, goes though extreme emotional anguish to get an abortion while her space cadet deputy boy friend Andy (reincarnation of Barney from the Andy Griffith show) is ready to kill her when he finds out about the you-know-what. Then there are all the arrest warrants issued on nothing more than the psychic visions of an FBI agent. Oh, well, the Fourth Amendment has been flushed already. Everyone on the show is white, except for one token black hooker and one token chinese love doll who first can't speeky ingly too good, then turns out to be inscrutable Dragon Lady of the Hong Kong triads.

Cinéma

BY EMILY SOARES

To Sleep With Anger a new film by Charles Burnett the director of the 1977 award-winning short **Killer of Sheep**, represents-another strong piece from a black independent filmmaker. This is a symbolic picture—a sort of film poem—suprising that a non-Schwartzenager piece gets such wide distribution. Burnett's title suggests the bad luck of going to bed after an argument—echoed here in a scene where Gideon and younger son Babe Brother fight and Mother demands they make up before entering the house. This is a film only partly of reconciliation—the breadth and width of the story is metaphoric. Many moments are spent on loaded images, portraits of meaning: a shattered teapot, spilled marbles, a playing card. The opening title sequence is a still life type composition which has Gideon, the patriarch of this black Los Angeles family, sitting in a suit, next to a table on which is a bowl of fruit, a portrait on the wall. Through a series of slow close-ups we see there is something wrong with this picture...the bowl of fruit is on fire as are the shoes of Gideon who sits quietly, seemingly oblivious. The flames go higher and we cut to Gideon asleep on a stump in his backyard. He wakes from his dream, but the weird part is just beginning. Enter Harry, a friend of Gideon and Suzie's from back home—the rural south of their childhood. "Back home" has a lot of meaning in this film; Burnett is intent on examining the mythic qualities of the rural South in the lives of black Americans today. Harry, who plays the devil incarnate type of guest-who-came-to-stay, exhibits all the down home charm he can muster while plotting the demise of his host family. From the day he walks in the door—the bad luck foreshadowed by the loss of Gideon's "toby" (good luck charm)—Harry wreaks havoc with the balance of family and nature. He becomes a hinge point for two different worlds—the modern normalcy of Los Angeles and the superstitious metaphysics of deep Southern culture.He makes himself right at home, inviting over friends from back home who magically appear on the scene, looking more like legions of the dead, and generally gives everybody the willies. Harry inserts himself as quasi patriarch as soon as he's able—indulging Babe Brother in underworld stories, tips on larceny and murder, presenting himself as the intriguing alternative to Gideon's bible-thumping father figure, and increasing the rift between father and son. **To Sleep With Anger** is being promoted as a dark comedy and it is unsettling—Burnett strikes an amazing balance between tension-relieving humor and plain old unnaturalness. Harry is a mythic type character, one of whom stories would be told to scare small children. He believes evil is something that must be worked at and he intends to use Gideon's family as his workshop. **To Sleep With Anger** can be called a story of cosmic comeuppance but more than that, it leaves you hanging between two dimensions for about two hours—still ain't sure which one I walked out of the theatre into.

Good Fellas, Scorcese's latest and one in the long line of neo-gangster flicks begs the question "what happens when average guys make too much money the wrong way." In the case of Hollywood's mafia frenzy, my question becomes why the obsession with organized crime all of a sudden? Well, one could point to the parallels between the malaise of the 30's and the 40's with the current socio-economic freak-scene. The same cultural ambivalence reared its head in pre-WWII North America when, then as now, the chasm between the haves and the havenots was made more bitter with the high profile of those makin' the big money fast and easy. They had Al Capone and co., we have the S&L flunkies. Same response—those who've barely got the basics feel they're being made fools of. That's the American Dream, right, to make as much money as you're able. Thing is we all know what a sham that is. Films like **Good Fellas** simultaneously express a working/middle class frustration—a desire for wealth and a basic mistrust for those who get it—and, as gangster films always do, act as a social control lest plebes take it into their heads to grab capital in anti-social ways. Too bad films like this target John and Jane Doe instead of Charles Keating.

Good Fellas is based on a true story—this guy's life is the stuff that Scorcese films are made of—street kids with delusions of grandeur who wanna be somebody in a neighborhood of nobodys. We've seen these respects paid in **Mean Streets** and **Taxi Driver**, so we also know of Scorcese's fondness for the anti-hero. During the course of the film, we witness Henry's climb through the eschelons of the Cicero run mob, are allowed an extensive view of the subsequent good life, watch Henry's downward trend into the world of drug dependancy, and generally cringe—as is Scorcese's wish—at the nasty, ironic habit these cold-blooded dudes have of calling themselves "good fellas". Most interesting is the emphasis on"togetherness"—delivered here in voiceover by Henry, who narrates the bulk of the film, and his wife. The thugs and their families did everything together—birthdays, weddings, vacations, Mary Kaye parties—you name it. This made all the brutal, twisted stuff that the fellas were off doing (heisting that really bad 60's pleasure pad furniture, for one) seem normal. So, as much as **Good Fellas** is a story about the just desserts of violent men who spit on the protestant work ethic, its also a study of the organized crime family, what it means to be a member of a crew and what happens when those bonds are betrayed. In the final analysis, this all rings a little hollow. I found myself asking "why do I care" a coupla times which is never a good sign. With lots of nice camera work for those Scorcese buffs out there **Good Fellas** is, at least technically, one of the more interesting films to come

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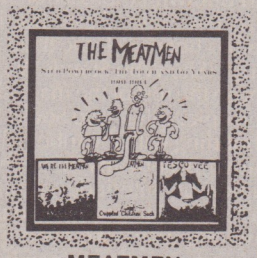

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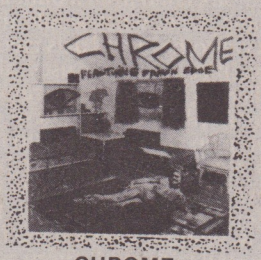

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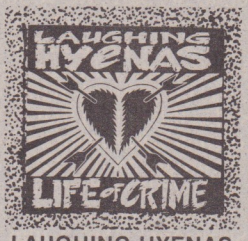

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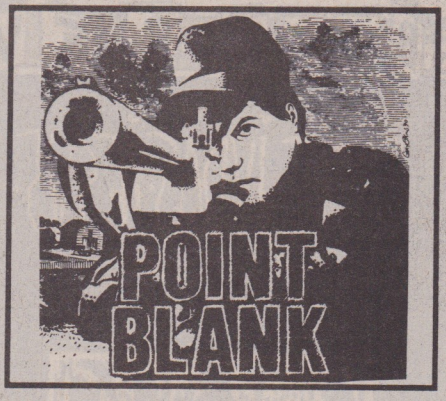

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SPECIAL NEMESIS NOTICE:

In response to Blacklist Mail Order and this magazines attitude on Point Blank, you say that their 7" is rediculous, I'll tell you what is rediculous. Letting people who are obviously not into real hardcore to handle or review real hardcore. You say calm down, well I say "Fuck off!" and move on to something that suits you. How is it that Poison Idea, Gwar or especially the Dwarves can be on the cover - have you read their lyrics? But Point Blank are too harsh. I think that some people have forgotten that hardcore is just that - hardcore, and not putting flowers in guns. Try reading the lyrics to Minor Threats "Guilty of Being White", "Stand Up" or "Sob Story". I really doubt that they would have been handled so harshly but then they're Minor Threat and they're only Point Blank, an easy target from your position of power. Try listening to the music and don't judge what you don't understand.

FIGHT CENSORSHIP IN YOUR OWN SCENE

MOVIE REVIEWS

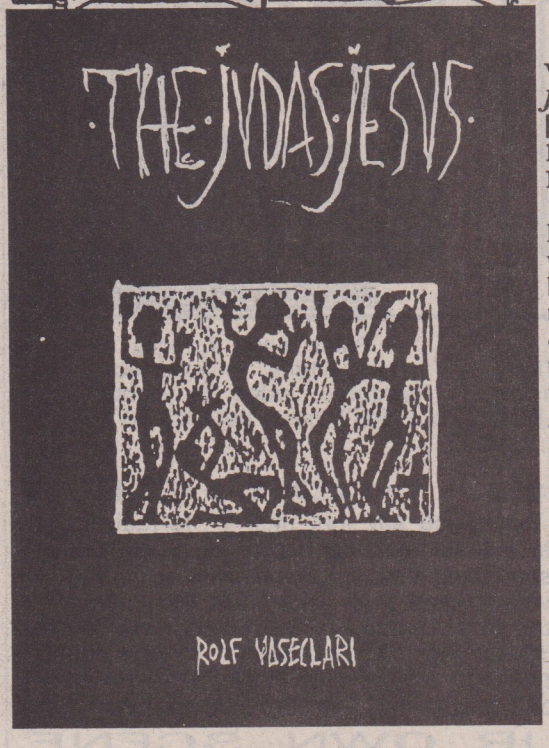
around—Martin maintains that hallmark NYU film school reflexivity. So aside from a main character who's kinda wooden and a storyline which repeats itself a few times, the biggest ooops of the film comes as the final credits roll. No sooner does Henry, whose been sent up indefinitely, growl in voiceover, "Now I'd have to live the rest of my life as a schmuck," then the Sid Vicious cover of "I Did it My Way" blares on the soundtrack. C'mon, Marty, just a bit of a cheap shot. Another punk getting his comeuppance? Muy tasteless.

O.k. its off to the great outdoors where we can smile wistfully and do the feel-good thang as America's favorite self-effacing white boy gets down for some **Dances With Wolves**. I was a reluctant audience member for this one—the trailers were enough to give a person cavities—but I braved it and sat for three hours wondering how many rolls of film they shot off on those endless prairie scenes. Well, to be honest, **Dances** wasn't as bad as I'd hoped. There are few things more satisfying than seeing a really abysmal flick and shredding it leader to leader. I've realized of late that one of the most frustrating things about watching mainstream films is not the repugnant politics as much as the fact that they're harder to get to, things ain't as black and white as they used to be. Sure, we've still got **Rocky** (Christ on a cross—number five just out), but the fact is that hardcore propaganda, false history, and racism just don't go over as well as they once did. Could it be that the viewing audience is getting more savvy? That's not to say that the same ideas aren't handed out—the films are just more subtle. There's also the notion that as the death grip of western (as in place and state of mind) dominance slips, more kinds of ideas are getting through in mainstream media. Of course this "liberalization" of the screens, large and small, is more lucrative than it used to be—the same prime-time market that offers up "America's Most Wanted" also gives us "The Simpsons". So, a film like **Dances With Wolves** can be schlocky and Disneyesque and at the same time come a few steps closer to a less offensive portayal of Native Americans.

Dances With Wolves is based on the ("true") strory of John Dunbar, a civil war vet who signs up to "see the frontier before its gone." So he's sent out to man his post, accompanied by Timmons (Sancho Panza meets Yuckmouth),whose pickled egg eating exploits could curl yer teeth. John braves it alone out there, writing pensively in his journal, waiting for the reinforcements to show, and prepping for an Indian massacre. Not much action but for a few Indians who try to steal his horse (who always manages to escape) and—of course—there's his furry little friend, Two Socks the Wolf (spin-off series forthcoming). John's presence is pondered by a nearby Sioux tribe who figure he has either no brains or else strong medicine to be sittin' out there by his lonesome. So they send out two ambassador's: Kicking Bird—wise, temperate, and Wind In His Hair—fiesty but loveable. These two and a white woman who has been with the tribe since her parents were massacred by the Pawnee (She Who Stands With a Fist—John's translator/love interest) comprise the rest of the main characters in this sweeping, warm fuzzie-ridden epic...plus Two Socks the Wolf. The rest of the film concerns John's bonding with the tribe, who accept him after a series of disturbing Native Americans-meet-civilization scenes. These go something like "humorous" interludes of miscommunication as John introduces them to coffee, telescopes, and guns. Boy these moments really rub me the wrong way—we even get a later scene where, after Wind in His Hair admires the shiney buttons on John's uniform, (c'mon Costner, can't ya think of a more original image?) Dunbar swaps with him and teaches him to say "good trade." Ickma...that's hard to swallow. **Dances With Wolves** is full of all sorts of goodies like this...including a moving scene where the great white man saves a Sioux child from a buffalo goring by gunning it down in the nick of time. Gee, what would the Sioux have done without Johnboy and his western ways? To its credit, **Dances** does come up with a climax that for once uses all the manipulative techniques usually applied to Native Americans to create the most repugnant white soldiers in film history. These guys take John into custody as a traitor, hoping he can lead them to the Sioux. When the tribe does come to his rescue, you've never been so glad to see "cowboy's" lose their scalps. So, in this respect, Costner (yup, he starred, directed, and co-produced) manages to turn the genre on its head. The photography is, without a doubt, the film's stongest point, and though we are subjected to the obligatory awe-inspiring frontier sunset shots—they'd be great if Costner's head wasn't in the way—the cheese really hits the fan when the actors open their mouths, its not the director of photography's fault (hats off to Dean Semler)...So when all's said, what do you do with a pic like this? I guess I'll take it as a reasonable attempt to update a tired-out genre. What can you expect from a man who does a film like **Field of Corn**...oops I mean **Dreams**. Word is that Mr. Costner was "adopted" in by the Sioux tribe which appears in the film. Neato. Be lookin' for little stuffed versions of Two Socks the Wolf around Christmas.

BOOK REVIEWS

Reviewers: Lance Hahn (LH)



Rolf Vasellari, *The Judas Jesus.* [Zurich: Black Sheep Press, 1990]

So what happens when you take a bunch of pretentious musicians and actors and have them make short stories, poems, and graphic arts? A big book that makes about as much sense as most DC lyric sheets. (Okay, cheap shot. I take it back.)

A lot of big stars do some really silly things here. Thurston Moore and Lee Renaldo (of Sonic Youth fame) contribute some little doodles they either did on napkins at Denny's or on the back of their high school portfolios. These "very important" and "groundbreaking" musicians write dribble like:

"What makes you happy? How long are you happy? Where does happy go?"

Pretty moving, huh? Also proving that they should stick to music include members of Foetus, TV Personalities, Clock DVA, and the Virgin Prunes (all of whom's musical intentions are dubious as well). There's more, but I'm really too tired to list them.

This isn't totally fair. There are a few inspired contributions. Test Department have a page of politics (albeit dogmatic). Mark Erskine's (Savage Republic) graphics and photos are pretty unsettling. (But Savage Republic could blow their noses and it would be kind of interesting).

Graeme Revell from SPK has a surprisingly interesting diatribe on culture, pop art, and the role of the artist. I suppose the roots of SPK are in post-structuralist thought. In fact, some of their early contributions were quite radical. But they quickly went from industrial to bland dance music.

In the end, this book is for the fans. About thirty different artists dive into a self-indulgent oultet of uninspired poetry and artwork. But considering most of the fans of these musicians are equally pretentious, this could be a hit. (LH)

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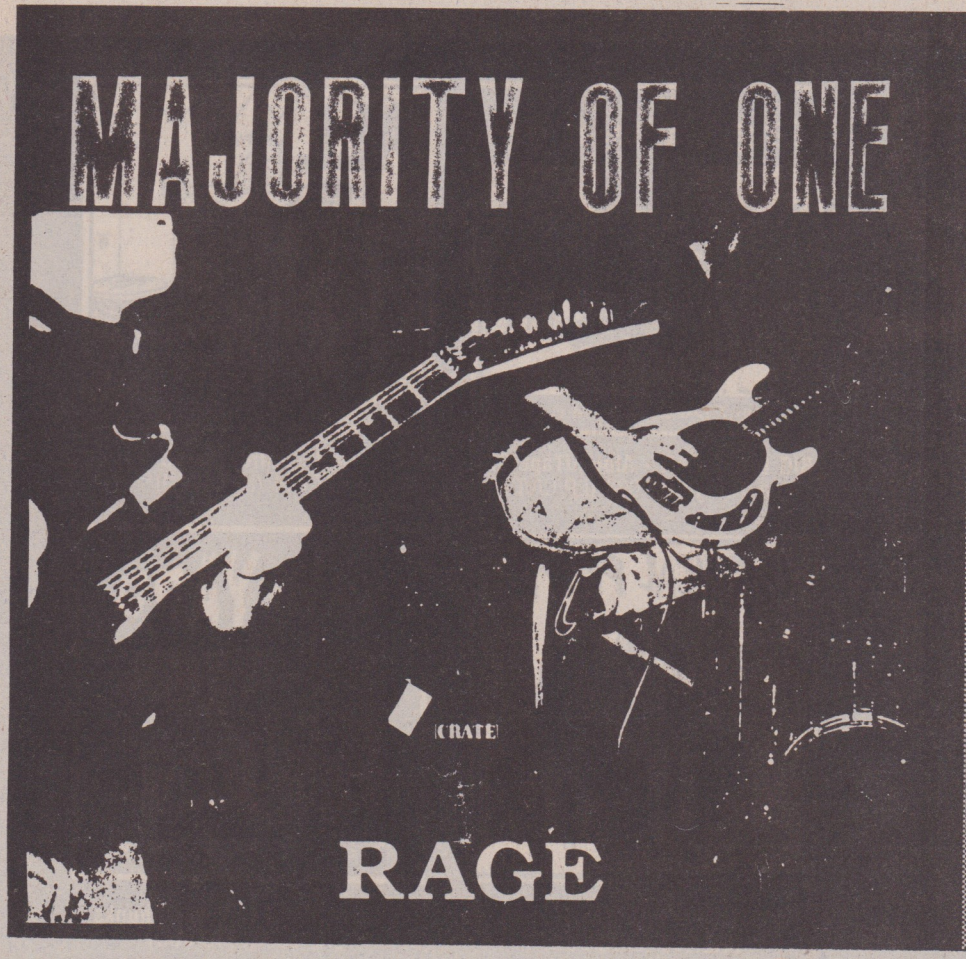

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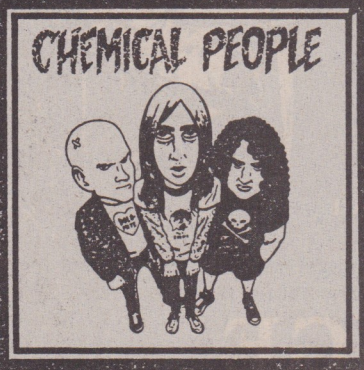

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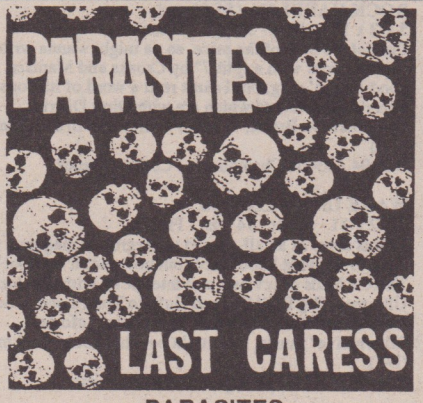

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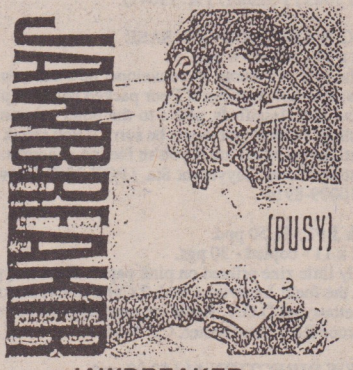

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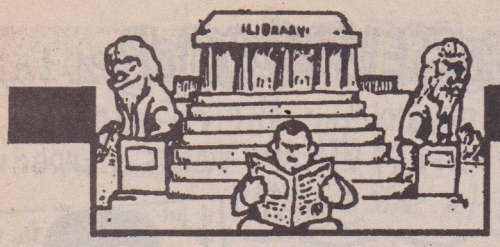


BETWEEN THE LIONS

Reviews by (JX) Jux, (DE) Deb E, (AM) Andrew Morten, (MS) Martin Sprouse, (DD) Donna Dresch, (LH) Lance Hahn, (SF) Shawn Ford & (JY) John Yates

When you send in a zine for review include a complete address and a postpaid price. You will receive a trade copy of MRR if your zine is reviewed.

FANZINE THAT HAD NO NAME Vol. 4 #1 / $.50 ppd.
5 1/2 x 8 1/2 - offset - 24 pgs.
Sometimes the hippest zines are free... or almost free. A swell rag here with reviews, a few ramblings and interviews with Circle Jerks, Cringer, Fugazi and Plaid Retina. Worth checkin' out! (DE)
1693 Francheschi Rd / Santa Barbara, CA 93103

POST NO BILLS Vol. 2, #1 / 50¢ ppd.
5 1/2 x 8 1/2 - offset - 16 pgs.
Just 'cause a zine isn't punk doesn't mean it's bad.Well, this ain't punk and it's not really bad, just mighty slim! There's a few reviews (live shows and records) and an interview with All.That's 'bout it. (DE)
POB 758 / Normal, IL 61761

DUMPSTER TIMES #6 / $2.00 ppd.
7 x 8 1/2 - copied - 40 pgs.
This is somethin' for you folks with interests beyond punk musak. A literary mag with an anarchist bend which offers poetry, essays, book and art (performances etc.) reviews and lots more to get those rusty cogs in your brain movin' again.The writing has flare which in itself is enough to make it worth the $. Interesting reading here. (DE)
POB 80044 / Akron, OH 44308

SPHERE OF INFLUENCE #1 / $1.75 ppd.
8 1/2 x 11 - offset - 24 pgs.
Not bad for a first issue, although I have to admit the drawing of the woman on the cover wasn't all that appealing to me. Interviews with All, Ween and a Trenton prostitute (rather interesting!) as well as record and live show reviews here. Keep on it, guy! (DE)
(POB 7085 / Penndel / PA 19047)

SLUG & LETTUCE #18 / SASE
8 1/2 x 11 - offset - 4 pgs.
For the cost of a stamp and envelope, how can you afford to pass this up? You can't! Four packed pages of pictures, reviews and classifieds, plus a to-the-point column on recycling. I swear you won't be sorry if you check this out! Donations accepted too if you're feeling generous. (DE)
Christine / Peter Stuyvesant Sta. / POB 2067 / New York, NY 10009-8914

PB & J #1 / $1.50 ppd.
8 1/2 x 11 - copied - 30 pgs.
A silly little zine printed on pink paper. Sorta sloppy, but what the fuck! Interviews with 2 Car Family, Mcknicknix, Cometbus and D.O.T. Reviews, ramblings and more. (DE)
46 Bruce Rd. / Manchester, CT 06040

A NEW DIRECTION #4 / $2.00 ppd.
8 1/2 x 11 - offset - 30 pgs.
A neat mag here. All the usual - reviews, interviews (Ignition, Fugazi, Verbal Assault, 5 Foot Nothing and more!) and a couple of columns. I can respect the effort to challange Becky from Contax 1 about the male/female dichotomy in the scene. It looks good too! Worth checking out! (DE)
741 Confederation Dr. / Thunderbay / ONT / P7E 3N6 / Canada

UPSTATE #2 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 68 pgs.
OK, so these folks are trying to be challenging and spread their ideas around a bit, but a couple of the columns struck me as very carelessly thought out. Oh well. Interviews with Headfirst, Hogan's Heroes, Carry Nation and more. (DE)
283 Betsinger Rd. / Sherrill, NY 13461 - 1208

SYZYGY #1 / $1.50 ppd.
8 x 81/2 - copied - 52 pgs.
This is a fucking well-done, dare I say, "art" zine chock full of collages, essays, and poems. Some of the collage art is great, some falls flat for me. Really good essay entitled "after Malcom X shaved". A LONG interview with Bob Black, an author who I've never heard of, but that don't mean shit. A large section of print reviews, mail order catalogs, and listings. This is worth the money. (SF)
Plastercramppress / POB 5975 / Chicago, IL 60680

NO SCENE ANYWHERE #0 / SASE
5 1/2 x 8 1/2 - copied - 12 pgs.
It's small, it's goofy, it's cheap. I guess I get a kick out of someone trying to entertain themselves and maybe a few others with an itty-bitty zine. (DE)
1871 G St. / Arcata, CA 95521

TAKE A STAND #2 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 72 pgs.
This here zine has lotsa photos and several interviews: Gut Instinct, Gorilla Biscuits, Outburst, Turning Point, Supertouch and (seemingly strangely enough) The Accused. It's fat, but the content is a little thin. (DE)
POB 3607 / Langley Park, MD 20787

IT ABOUT #1 / $.75 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
It about poetry, newspaper clippings (comix and articles), ideas and an excerpt from Ernest Mann's I WAS ROBOT. Neat. (DE)
POB 146 / Pierron, IL 62243

BUTT UGLY #3 / $1.00 ppd.
8 1/2 x 11 - offset - 28 pgs.
It's fun to look at, fun to read, just plain fun! Interviews with Econochrist, Christ on a Crutch, Lawrence Livermore, Media Children and Destroy. Reviews! Columns! Articles! Pretty swell. (DE)
701 So. Grand Ave. / Waukesha, WI 53186

OUR TURN #1 / $2.50 ppd.
8 1/2 x 12 - offset - 28 pgs.
This is a fairly well put together zine that's heavy on the SE end of things. Interviews with Unit Pride, Inner Strength, Profound and Even Score. Also an article on equality through krishna-consciousness (?) and some reviews to boot. If you're into it, get it. (DE)
Peter Amdam / Skovveien 39 a / N-0258 Oslo 2 / Norway

ROCK HARDI #21 / $5.00 ppd.
5 1/2 x 10 - offset - 56 pgs. - French
I'm not too sure of the price, so ya might wanna write. This puppy comes with a split 7" by Croaks and Maniacs. It's a good-lookin' mag, but I can't read a word of it! Tons of interviews, a few of which are with Dirty District, Tambours Du Bronx, Witches Valley and Bruno Blum. (DE)
B.P. 94 / 63404 Chamalieres / Cedex / France

WAKE UP #6 / $5.00 ppd.
8 1/2 x 11 - offset - 74 pgs. - French
This is more of an all-around underground mag than a punk zine. From what I could see (but not read) it's a cool thang. There's loads of reviews and interviews with Killdozer, Ultraman, Big Drill Car and Buffalo Tom. Lotsa articles too. Also a free 7" with this. If you want info on "alternative" music, this might be what you're looking for. (DE)
B.P. 5034 / 24000 Perigueux / Cedex / France

SKINTONIC #7 / $3.00 ppd.
8 1/2 x 11 - offset - 36 pgs. - German
This is a mag put out by SHARP skins in Berlin from what I gather. Seems pretty hip with emphasis on Oi! and ska bands and articles on fighting prejudice. There's also record reviews. Interviews with The Blaggers, Maroon Town and the Whisky Priests. (DE)
PLK / 077 581 - C / 1000 Berlin 44 / Germany

KAKAFONI #2 / $3.00 ppd.
8 1/2 x 12 - offset - 32 pgs. - Swedish
Ramones on the cover and John Lydon on the back. Hmmm. This features the Ramones, Asta Kask, Strebers, Anti Cimex, 23 Till and more. Doesn't seem particularly thrilling. (DE)
Rafsestigen 4 / 125 33 Alvsjo / Sweden

DIRT #2 / $3 ppd.
8 1/2 x 11 - offset - 55 pgs. - Greek
It's all Greek to me. And it looks so fuckin good. Page 1 has a great half-toned photo of naked people dancing with text that is illegible. Oh, well. Music zine here. Slick one at that. Lots of live show reviews. Pages of record reviews. A few zine reviews. Long interview with Virgin Prunes, and this great looking 3 pg. comic strip. If you read Greek, this looks like a good one...(SF)
Bromia / POB 9 / Ptolemada / 50200 / Greece

PCC HELLDWELLERS / $1.50 ppd.
8 1/2 x 11 - copied - 36 pgs.
It's just one big collage of stuff - ramblings, newspaper clippings, poetry and Marc Almond worship. There are some somewhat entertaining things to read in here. (DE)
POB 690816 / San Antonio, TX 78269-0816

CYGNET COMMITTEE #2 / 2 stamps
5 x 81/2 - copied - 32 pgs.
This is a pretty good zine that seems to focus a lot on animal rights without being totally devoted to it. Several reprints on environmental subjects, but instead of just reprinting it, the editor adds opinions and alters them in some cases. Some letters to the editor and fanzines reviews of interest, and a story of a day the editor spent at the police dept. Worth the stamps and support. (SF)
POB 366 / Tucson, AZ 85702-0366

PULP #2 / $1 ppd.
5 x 81/2 - copied - 60 pgs.
Good and funny chaotic zine. Long interviews with Amenity, too much talk of straight edge though. Some Velvet Sidewalk, Positive Greed. The band interviewers ask good questions that elicit good responses. There's a small Olympia scene report that's pretty funny. Some food tips and a root beer float recipe. Something different that I have not seen before; the editor slips in a 1/4 page update sheet to amend things he got wrong or that changed. (SF)
1321 88th SE / Olympia, WA 98501

HOUSE OF PAIN #4 / $1.75 ppd.
8 1/2 x 11 - copied - 26 pgs.
Interview/review based zine. Interviewers ask silly, irrelevant questions, and bands give sillier, even more irrelevant answers. I like to find out things about bands that will help me understand them better. It's a good, well made zine, though. Good interviews of Necraledia, Citizens Arrest, and Animal Crackers. Record reviews of indy and major bands, as well as live reviews of same (odd). Good Nashville scene report, and part 2 of a person's time in a correctional facility. Worth checking out, definitely. (SF)
POB 120861 / Nashville, TN 37212

THE URINAL #3 / $.75 ppd.
81/2 x 11 - copied - 8 pgs.
A short music type zine with interviews with Unrest and Trenchmouth. Also included are some record reviews. (DD)
Mike Farrell / 915 Johnson Hall / Richmond, VA 23220 - 8461

EAT MY HOLE $2 ppd.
8 1/2 x 11 - copied - 28 pgs.
5 short porn/snuff stories cut and pasted along with a million wacky xerox collages. (DD)
John Laraespada / 2530 Clinton Ave. S / Mpls., MN / 55404

NOT YOUR BITCH #5 / $ 1 ppd.
5 1/2 x 8 1/2 - copied - 10 pgs.
A womyn oriented issues zine. This issue contains short bits by different womyn talking about things like abortion, punk, sexual abuse, giving birth, censorship, marriage, AIDS, etc. (DD)
Gypsy X / 1072 Dayton Ave / St. Paul, MN 55104

BIMBOX #3 / see below
7 x 8/12 - copied - 60 pgs.
A radical voice of the Queer revolution. Sex and Riots. Breeders and clones beware. Comes with a special pamphlet from S.C.U.M. (Society for the Complete Annihilation of Breeding). Free to those who deserve it. (DD)
282 Parliament St. # 68 / Toronto, Ont / M5A 3A4 / Canada

ARTCORE #7 / $1.00 plus postage (2 I.R.C.s)
5 1/2 x 8 1/2 - offset - 40 pgs.
I like Artcore a lot, even though they don't like me, but what the hey. At long last the latest issue emerges and it's not a letdown. A good mix of reviews (music) and interviews, with such folks as th' Inbred, Atatvistic, H.D.Q. and Slowjam, and then there's the artwork gallery, featuring several new and not so new artists. Really nice to see some attention directed at artwork in a 'zine. (JY)
1 Aberdulais Rd. / Gabalfa / Cardiff CF4 2PH / Wales

FANZINE REVIEWS

I.C.I.H. #2 / 50¢ ppd.
8 1/2 x 11 - copied - 8 pgs.
Pretty much an interview with Blast! and not much besides, but for 50¢, who's complainin'? (JY)
3834 Bloor St. W / Etobicoke / Ontario / M9B 1L1 / Canada

BRAIN GRAVY #1 / $1.00 ppd.
7 x 8 1/2 - copied - 32 pgs.
Interesting first attempt here. A collection of short stories in a cartoon style/approach, but retaining a sense of realism at the same time. "Necroman" is my personal favorite here, check it out, why duncha? (JY)
Freak Productions / 334 Evergreen #1 / East Lansing, MI 48823

ANKLE BITE #10 / $1.00 ppd.
7 x 8 1/2 - copied - 28 pgs.
Features an interview with Carcrass, and two really small ones with Glenn Danzig and Bad Religion. They lose points for apologizing to Lance Hahn here, but aside from that this is an ok 'zine. A tad too many skate photos for me, but if you're into that... (JY)
Chris McCaw / 1498 Wright Ave. / Sunnyvale, CA 94087

MARCHING FOR TRASH #1 / $.50 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
This zine pretty much consists of stories and comments with some making you think and some just for entertaining. An OK first issue. (JX)
159-42 Highland Ave. / Jamaica, NY 11432

ROTTEN FRUIT / SUBTERANEAN #2 / $2 ppd.
5 1/2 x 8 1/2 - copied - 56 pgs.
A split issue zine with a skate-punk emphasis. Interviews with Stand Up, Carnal Garage and Sunken Girraffe and an article on the PMRC. Oh, and plenty of Skate photos thrown in for your amusement. (JX)
1058 Beddingfield Pl. / Westerville, Ohio 43081

UNDERESTIMATED #2 / $.50
5 1/2 x 8 1/2 - copied - 20 pgs.
Gee, punks that read books - and then review 'em in their zine. They also have record reviews and an offbeat interview with Steve Mar. It's small but good. (JX)
Denise Scilingo / 5406 Grand Ave. / Western Springs IL 60558

BACTERIA OF DECAY #5 / $.75 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Interviews with Jawbox, Stand to Reason along with some East Bay show reviews, record reviews and zine reviews. (JX)
63 Lenox Ave. / Buffalo, NY 14226

ABSOLUTELY ZIPPO #14 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Finally, Zippo back to its right size. And this one seems to be the fight issue as Eggplant in typical WWF fashion pits Arron Cometbus against the East Bay Enemy and Kendon "no abortion" Smith against Noah. Then Weasel takes on that obnoxiuos-person- next-to-you-on-the-bus and spews some hard hate. See what a punk does to Bart in the continuing Greenuts strip. And then when all this fighting gets too much there's a cool trip story from L. Livermore. Yeah, this IS the East Bay Punk Zine, so get it because Eggplant keeps tract of posers. (JX)
1550 Mann Dr. / Pinole CA 94564

DAWN IS UGLY #3 / $1 ppd.
8 1/2 x 11 - copied - 18 pgs.
Lots of stuff here. Drugs, Communism, animal testing and Santeria in a collaged-punk type layout. A good review of films to rent and records and zines reviews and a classified section. It's good. (JX)
Shane / 7 Creek Rd / Camp Hill, PA 12011

WAJLEMAC #9 / $1 ppd.
8 1/2 x 11 - offset - 40 pgs.
Humor and typos. That's how one Wajlehead sums up this zine. Devon's back (finally) with interviews from Unrest, Nuclear Assault, Libido Boys and Shankin Pickle, and reviews out the ass of zines and recs. There is even opions, comments and a San Fran guide to Comic stores and resturants from the Waj family. A letters section and columns makes this one worth the buck. So get it, cause Milli Vanilli writes for em too. (JX)
Blacklist / 475 Valencia / San Francisco, CA 94103

GRINDSNORE #1 / $1 ppd.
8 1/2 x 11 - copied - 12 pgs.
Straight ahead grindcore zine. Lots of reviews and all the basic interviews with Carcass, Exit 13, and much more. Some basic band information as well. (LH)
2032 Murray St. / Apt 4 / Philadelphia, PA 19115

HAPPY THRASHER #11 / $1 ppd.
8 1/2 x 11 - copied - 24 pgs.
This zine has interviews with Chumbawamba and Aversion Forbidden and an obit on L. Bernstein. A good assortment of Punk and Anarchy info with photos, reviews and comments. This is a good effort from Tin-Ear. (JX)
859 S. Barnett / Anaheim, CA 92805

BLOW #1 / $1 ppd.
8 1/2 x 11 - copied - 22 pgs.
Here's a zine from the dairy(waste)land with interviews from the Wallman, Gehena, Mr. T Experience, Bad Religion and Poi Dog Pondering. The interviews are short but good with some stories and commentary. (JX)
Jasson Heussner / Hwy C Rt 1 W7531 / Ft Atkinson, WI 53538

STRAIGHT AHEAD #1 / $1.50
8 1/2 x 11 - copied - 34 pgs.- Belgium/English
This straight edge zine is packed with photos and interviews with Rise Above, Wise Up, A Chorus of Disaproval, No Way Out, Face Value, Conversion Records and On Guard. Good first effort. (JX)
Tony Peelman / Broekstraat 12d / 9220 Hamme Belgium

FLEX #3 / $3
8 1/2 x 11 - offset - 60 pgs.- German
This huge issue has interviews with Murphys Law, Sons of Ishmael, Shudder to Think, Extrem, Blythe Power, Cyberpunk, Nur Sch Records, Zensur, Platten, Mark T, Asia Punk and more. Good Quality. (JX)
Tiberiju / Schelleingasse 39/24 / 1040 Wien / Germany

PUNCH IN THE FACE # 2 / $2 ppd.
8 1/2 x 11 - copied - 16 pgs.
Short interviews with Integrity, Life'sblood, Intent to Injure, Sick of it All and Infest as well as some record reviews are included in this zine from England. (JX)
Simon Kelly / 10 Leasoweside / Leasowe, Merseyside L46 2RW England 2

ADVERSITY #5 / $2 ppd.
8 1/2 x 11 - copied - 40 pgs.
This is certainly better and more intelligent than your average thrash/thrash metal/death metal zine. John Krupa asks intelligent questions to about 15 different bands with interesting results. Some bands come off as surprisingly intelligent (Namland, Carcass, Chaotic Plague, Disrupt). Others pretty dumb (Atrocity). (LH)
144 Wadhams / Torrington, CT 06790

HEATHENZINE #1 / $2.25 ppd.
8 1/2 x 11 - offset - 40 pgs.
News, poetry, and erotica. Some of it's good and some is bad. There's such a volume, you'll probably find something. Pretty good excerpt from Joe Peacott's critique on AIDS. Interesting, though not especially challenging. (LH)
Ken Wagner / POB 587 / Olean, NY 14760

ARTISTS FOR CULTURAL TERRORISM #4 / donations
8 1/2 x 11 - printed - 42 pgs.
Lots of cut and paste graphics which can be pretty cool. A good collection of interesting articles, most of which have been printed elsewhere. Stuff on prison, television, apartheid, and more. Good stuff. (LH)
Steve Jones / PO Box 84001 / Trafalgar Postal Outlet / Oakville, ONT / Canada L6H 5V7

TWISTED IMAGE #23 / $1 ppd.
8 1/2 x 11 - copied - 8 pgs.
Am I the only person who doesn't think this is very funny? Some of the political messages here are cool. But I really don't think you can blame guns for our violent society. America breeds violence (for better or for worse) and guns are just a part of that. (LH)
1630 University Ave. / Apt. 26 / Berkeley, CA 94703

HUMOR HAS IT #2 / $2.50 ppd.
8 1/2 x 11 - copied - 18 pgs.
Actually, it's all one-sided copies so it's really 36 pieces of paper. Sloppy. Not very funny. Kinda dumb. (LH)
Jeff Mirrione / POB 634 / San Juan Bautista, CA 95045

VIENNA SAUSAGE #1 / $1.00 ppd.
8 1/2 x 11 - copied - 34 pgs.
A good first issue from this New Orleans based punk zine. This issue has interviews with Wooden Horse, Econochrist (Ben is on the cover!) and a conversation with Reed from Underground Sounds (a great local record store) which I found to be the most interesting part. Of course reviews, photos, local news and editorials are also included. Keep on! (MS)
1621 Newport Pl. #17 / Kenner, LA 70065

ANTHEM #4 / $1.50 ppd.
8 1/2 x 11 - copied - 46 pgs.
Satan, satan, and more satan. I guess this is the special occult issue. Not entirely encompassing and more focused on pop cultures abuse of magick, this is still pretty interesting and fun reading. (LH)
Keith Gordon / POB 158324 / Nashville, TN 37215

THREE TWENTY SEVEN #1 / donations
5 1/2 x 8 1/2 - copied - 16 pgs.
Short but interesting. Don't even bother to ask what the name means. Political, quirky, and darn witty. Easy to read without being intimidating. Good stuff. (LH)
115 15th St. W. #3 / Mpls, MN 55403

ZIPS & CHAINS #5 / $3 ppd.
8 1/2 x 11 - copied - 24 pgs. - English
One of the best zines I've seen out of Italy in some time. Simple, straightforward layouts. Very legible. Lots of interviews including Political Asylum, the Instigators, and much more. Good reviews too. (LH)
Dario Adamic / Via Arrigo Boito 78D / 00052 Valcanneto / Italy

MISSING THE POINT #1 / $2 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
A great OC zine from England! No, just kidding. This is really cool. Seems to lean in the political hardcore vein with intelligent interviews with bands like Oi Polloi, Holocaust, Apocalypse, and more. All the standard reviews and stuff done with good straightforward layouts. (LH)
Jules / 63 Queens Gdns / London, W2 UK

ANUBIS #2 / 50¢ ppd.
7 x 8 1/2 - copied - 28 pgs.
Another interesting issue with more handwritten layouts and strange comics. Certainly a new angle with this zine being focused on politics, music, and seemingly rosicrucian spirituality. Lots of good reading here. (LH)
POB 1253 / Placentia, CA 92670

MONITOR OF HUMAN PERFORMANCE $2.25 ppd.
7 x 8 1/2 - offset - 56 pgs.
A collection of a couple months of writting by Marc Fischer of Primary Concern zine. The format is that of personal journal entries that deal with day-to-day experiences, thoughts and stories. Many times this type of project is a bore to everyone except for the writer but that's not the case here. Marc has done a good job of putting his thoughts on paper and was even able to document a good portion of the funny chaos that exists in America (Marc worked at Woolworth!). (MS)
234 Lloyd Lane / Philadelphia, PA 19151

BAREFEET #2 / 2-25¢ stamps
5 1/2 x 8 1/2 - offset - 16 pgs.
A simple but cool music zine that focuses on D.C. and surrounding communities. This issue has a short write up on Intensive Care (the band) and a couple pages of reviews, insights and photos. (MS)
7514 Highland St. / Spring Field, VA 22150

VOID-CULTURE 50¢ ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
Three interviews (Fitz of Depression, Narrow View and Lost & Found Records) none of which go too in depth about any one subject but they get close. A lot of live band shots. I found it a relief that there were no record reviews. (MS)
Jade Devitt / 2306 W 30th Ct. / Kennewick, WA 99337

CHEESE #2 / 25¢ ppd.
5 1/2 x 8 1/2 - copied - 8 pgs.
A skimpy second issue that gives as much space to explaining the title as it does to the zine's character...I guess that's a good look at this zine's direction...cheese!
528 Andros Ln. / Indian Harbour Beach, FL 32937

POLL TAX RIOT booklet
6 x 8 1/2 - offset - 72 pgs. - $3.00 ppd.
A passionate examination into demonstration/riot against the Poll Tax which took place in London last March. The content is made up of firsthand accounts of what happened that day. The people interviewed come from all types of backgrounds (some are squatters while others are mothers) but it's safe to say that they all are from some type of working class background and will all get fucked over if the Poll Tax keeps going. This beautifully produced booklet does a great job of documenting the English class system and the anger that comes with the territory. The only thing that is not stressed enough is that the only way the Poll Tax will fail is if people don't pay it! I reccomend this one! (MS)
Active Distribution / BM Active / WC1N 3XX / London / UK

WATCHING SISTER VOMIT #4 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
Mainly a collection of editorials and an interview with Vicious Beatnicks. As for the editorials...one is by a self proclaimed skinhead named Rebecca who tells of the bands she has seen live and how she likes to see fights as much as the next skin but doesn't like macho attitudes at shows. Rob Albers writes an anti-war piece in regards to the Middle East but makes it clear that the only way he will go fighting is if American hostages are killed and claims that the only things in the desert are Camels and sheep. Rob's words are a perfect example how subtle nationalism rears its ugly head. If you're not an American you don't exist! (MS)
POB 236 / Nesconset, NY 11767

A PLEA FOR SANITY #1 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
This issue is dedicated to animal rights and has editorials by Joel Hippycore, Bobby Soulside, Scut, Todd Pollution Circus and Patrick Faction of Mercey. Most of the content bored the hell out of me. The parts that did interest me were the ones that made a connection between human liberation and animal liberation but I have no faith that human liberation will come about by putting more effort towards animals than issues such as class and sexual repression. (MS)
5503 Boxhill Ln. / Balto., MD 21210

CRUMP #5 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
This is an underground comic zine that like most other zines like it redefines the term "underground". This issue contains several sketchy comics (that usually have a humorous bend) plus and a good interview with the Hernandez Brothers of Love and Rockets fame. A good "fuck you" attitude. (MS)
POB 1837 / Upland, CA 91785

PUNK PALS monthly / 2-25¢ stamps
5 1/2 x 8 1/2 - copied - 8 pgs.
Looking for someone to write to but would like to know some of their basic interests first? If this is the case get this zine and start writing! Communication is the basic element here.
Robert Brown / 2331 Blake St. #204 / Berkeley, CA 94704

SPUN #60 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
This issue has a short write-up on industrial dance stuff, an interview with Thrash Frog, show, music and zine reviews plus a couple of pages of cool looking graphics. No handwritten text this time but the editor still has a supportive as well as a healthy snotty attitude that is directed towards all aspects of counterculture. (MS)
38 Reservoir St. / Holden, MA 01520

X Y ZINE #3 / $1.50 ppd. or trade
5 1/2 x 17 - offset - 24 pgs.
A cool format for this music zine. This issue has interviews with Hogan's Heroes, Sins of the Flesh and others plus a lot of space is given to columns and reviews. Humor, music, photos, opinions and punk. (MS)
Kevin / 711 Menomonee Ave. / So. Milw., WI 53172

ANARCHY #26 / $2.50 ppd.
newspaper - 44 pgs.
This is dubbed the Anti-Work Issue but only three articles deal with the topic, two of which are reprints. The material is worth reading but I think the subject wasn't examined that in-depth. Other coverage in this issue includes political activity in Europe, several reviews of books, loads of letters, a large amount of information and reviews plus a general helpful/supportive attitude. Always a good resource. (MS)
C.A.L. / POB 1446 / Columbia, MO 65205-1446

GOYA #3 / $2.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
Long interviews with Phleg Camp, Concrete Sox and All plus one very short chat with MDC. Reviews, anti-racist info and a couple of political articles are also included. The articles are simple and the interviews cover the basics but both are informative in their own way. (MS)
Jeff Taylor / 81 Barnes Ave. / Brantford, Ontario / Canada N3R 4Y9

BRANE SKAN #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
This combined effort by Rod and Carrie is a collection of art and writing. The images are mostly Rod and Carrie's with some contributed pieces...all of it has a funny bent edge to it. The writing is made up of poetry and show reviews. (MS)
POB 481051 / Los Angeles, CA 90048

DEAD SCENE #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
This zine mostly focuses on the San Antonio punk/ hardcore scene via interviews with Despicables and local club owner, Tony Chainsaw. Letters and photos also included. Good local coverage and concern. (MS)
Travis Perrin / Rt. 5 / Box 5368 / Boerne, TX 78006

DECONTROL #6 / 25¢ ppd.
8 1/2 x 11 - copied - 6 pgs.
An interview with Such As plus some uninspiring rants, a couple of ads and bits of info. Didn't do much for me. (MS)
POB 404 / Duluth, GA 30136

MINDSET #3 / $1.00 ppd.
8 1/2 x 11 - copied - 22 pgs.
A compilation zine that contains a page by several zine editors each one going off on a certain topic and some going off on each other. Good jabs against sexism, Krshna and current hardcore fashion (on the cover). Good reading...some of which you'll like and other you won't. (MS)
305 Haywood Dr. / Paramus, NJ 07652

YOUR FLESH #20 / $3.50 ppd.
8 1/2 x 11 - newsprint - 96 pgs.
This issue has interviews with Jesus Lizard, The Gargoyles, Dust Devils, Captain Beefheart, John (from Sympathy For The Record Industry) and Annie Sprinkle (the most interesting) plus several others. Where there aren't interviews you'll find reviews (tons of them). As in the past I found myself reading about half of the stuff here. (MS)
POB 25146 / Mpls., MN 55458-6146

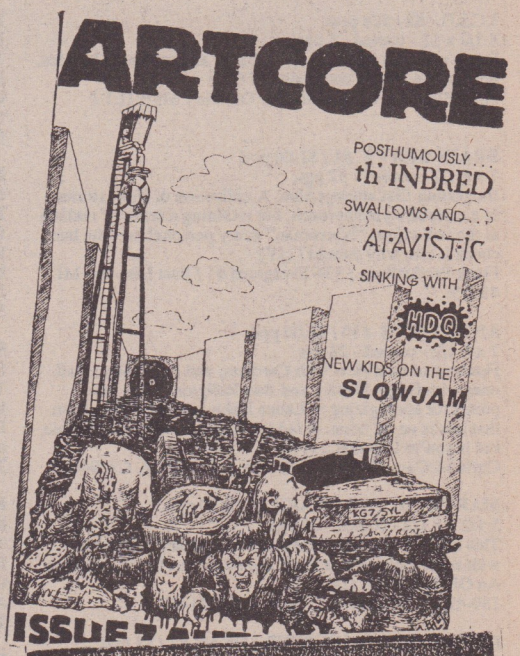
ROGER MAG #5 / $3.00 ppd.
5 1/2 x 8 1/2 - offset - 60 pgs.
This issue has a short interview with Mega City Four. The rest of the content I can't make heads or tails of. To me, it looks like a lot of sarcastic humor with accompanying graphics. If you read French you might want to check this out. Potential interest? (MS)
Laurent Seiter / 11a Allee Spach / 67000 Strasbourg / France

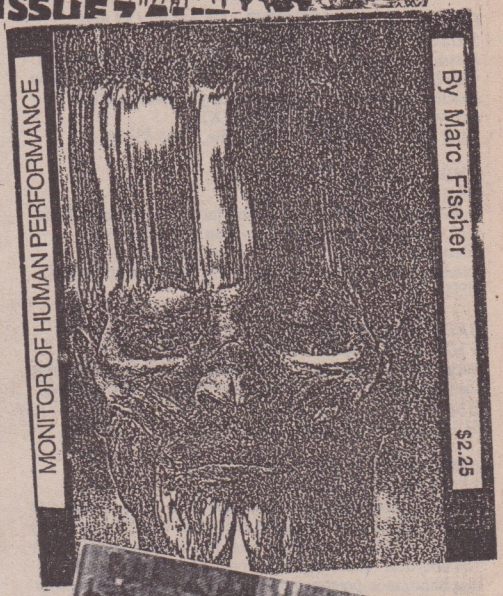
FLIPSIDE #69 / $2.50 ppd.
8 1/2 x 11 - newsprint - 104 pgs.
Interviews with Clawhammer, Babyland, Angry Samoans, Dwarves, Tony Montans, Urge Overkill, Headcoats (should of been longer!), Chumbawamba plus a thousand more...some good, some bad. Reviews, letters, photos and editorials also included. Youth Gone Mad flexi comes free with this issue. I still like this one! (MS)
POB 363 / Whittier, CA 90608

U.K. RESIST #3 1/2 / $2.00 ppd.
8 1/2 x 12 - offset - 16 pgs.
A one time small issue that has all of the regular features but not as much space. In here you'll find an interview with Terminus and Sleep plus reviews, columns, news and an article about El Salvador. Good for a small issue but I need more...next issue out at the beginning of next year. Comes with a free flexi compilation. (MS)
POB 244 A / Surbiton / Surrey / KT5 9LU / England

XYY #1 / $2.00 ppd.
8 1/2x 11 - offset - 40 pgs.
Articles on chewing gum, hand colored deconstructed Dennis the Menace, do it yourself flag burning kit, Bob Black article and SubGenius Stuff. Praise "Bob". Narrowly avoids being too arty for its own good. Worth checking out but don't read the short stories. (AM)
John F Kelly / 82 Kimball Ave. / Yonkers, NY 10704

PUNCHLINE #7 $1.75 ppd.
8 1/2 x 11 - newsprint - 40 pgs.
All law enforcement issue! COP is a magazine of full page graphics by John Yates and one or two others. Forceful and powerful visual imagery condemning the very existence of America's Finest. Worth every penny. (AM)
POB 460683 / San Francisco, CA 94146





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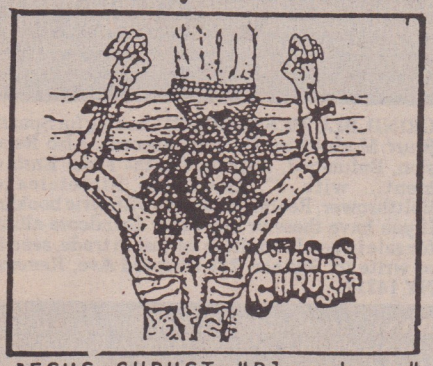

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V/A"NO FRONTEIRS" COMP 7" EP CHAOTIC SUBVERSION+DEBAUCH $3.50
V/A"PLEASURES IN LIFE" COMP,2LPs w/DEFECATION,PESTILENCE,CHRONICAL DI.,IMPULSE MANS.,PUNGENT S.$10.
GENERAL CONCERN-"Satan..." 7" 8 splattering assaults...$4.00
V/A"BEAUTIFUL MUSIC FOR BEAUTIFUL PEOPLE" COMP 10" (SPLATTER WAX) w/DISSENT,TITWRENCH,16 BUM$6.50
SUBVERSE-"Give Jesus Back.."7" ep 6 excellent trax..only....$3.50
RIGHTIOUS PIGS-"Stress Related" sick grind..pic disc $8.,lp $7.ep $6.
PROCESS OF ELIMINATION-7" ep(CT) green wax sick wallin thrash $4.00
DEFECATION-"Purity..." lp....$7.00 well executed grind cassette$6.00

BENEDICTION PIC DISC FULL Lp awesome$8.00
CRAZY FUCKED UP DAILY LIFE-7" ep(Japan$4.00
PUNGENT STENCH-"For God" lp total grind $7.00
GUTWRENCH-"New Block.." 7" mosh core...$3.50
V/A"SCREAMING FOR BETTER FUTURE VOL II COMP LP w/CRUCIAL Y.,S.M.H.$6.
RAPED TEENAGERS FLEXI 3 new songs 2 for $3.00
PUNGENT STENCH/DISHARMONIC ORCHESTRA SPLIT lp very limited...$7.00
DEATHCORE-"Spontanious" lp..excellent..$7.00
V/A"NAKE THE COLLECTOR NERD SWEAT" COMP 10" w/MR.T.EX.,SAMIAM,JAW-BREAKER,(splatter)$10.
DISHARMONIC ORCH LP excellent grind$7.00
CANCEROUS GROWTH-"Late" lp 15 songs(rad)$6.00
CANCEROUS GROWTH-"HMM" lp.15 songs(clear)$6.00
BLACK UNIFORMS-Lp poundin attack..$6.50
TOXIC SHOCK-LP metal/thrash/core$6.50
LOST GENERATION-LP/cs. core/thrash/metal$6.00

****
ALL ITEMS ARE POSTAGE PAID IN THE U.S.A. ALL OTHERS MUST ADD EXTRA POSTAGE.
CANADA/MEXICO..50¢ per ITEM.
EUROPEAN..$2.per Item
JAPAN + AUSTRALIA ADD ...$3.00 per Item
****
MAKE MONEY ORDERS TO .....JOHN WOLFE.....
****
NEW THINGS IN THE WORKS PSYCHO-10" PIC DISC
G.G.ALLIN 3 song 7".....

We have underdog & the following:

FAR OUT 006: **UNDERDOG - LP**; contains their out of print 7", their 1. and 2. demo and unreleased songs !!! Not a license-release, but the ORIGINAL ! Nevertheless, this record will be made available in the USA by HEADTRIP RECORDS, 609 N. Belmont Ave., L.A.,CA. 90026 USA.Release-date for Europe (about) end of December '90, for the USA some months later... Limited first coloured edition. Pre-orders taken now! SEMAPHORE 16302

FAR OUT 005: **DARK AGE - LP** "red rage"; their long-awaited debut album brings intense & unusual HC with a straight political message. Comes with a booklet full with lyrics, statements, explanations,infos, art etc.... Produced by German's BERI BERI-label and will be licensed for the USA by HEADTRIP RECORDS too...Should be out about late November '90. EfA 15780-08

FAR OUT 004: **MISCAST-7"**; this 7-song-killer-7" documents the roughness and power of early '83-Swiss-HC. Discover Old Style-influences of bands like SSD, F.U.'s etc. on this one!!! **OUT NOW** on yellow wax ! SEMAPHORE 16301

FAR OUT 003: **INFECTED "dark century"-LP**; ragin' Swiss thrashcore with anihilating vocals and good lyrics !!! Our bestseller. SEMAPHORE 15319

FAR OUT 002: **FLEISCH - "... macht süchtig"-7"**; yet the 3. edition (different cover/green vinyl) of this 6-song-masterpiece. Swiss Punkcore at its best here. SEMAPHORE 15427

FAR OUT 001: **AVALANCHE** Swiss Underground-Compilation-LP; 10 Bands, 20 songs, 60 minutes playtime, 36-paged A-4-booklet and now even in purple vinyl ! SEMAPHORE 15318

SICK 012: **GNAE GNAE 1. LP** "the terrible unexpected brainstorm" melodic Punk with female vocals.. If you like AVENGERS, you'll love this one ! SEMAPHORE 15450

SICK 014: **WICKED-12" "dawn of the wicked"**; '77-ish Swiss-Punk with some HC-touches . There's even an UNDERTONES-cover on it... SEMAPHORE 15451

SAPR 1: **PROFAX-7"** 5 intense songs in the Posicore-vein. Got described as a mixture between VERBAL ASSAULT & GORILLA BISCUITS, so don't miss it !!! 2. edition soon to be sold out! Mailorder only !

TAPV 1: **SMELLY GAMBAS-7"**; their 4-song-debut just kicks ass !!! Melody and power and everything else your heart desires... mailorder only !

Also available: **DARK AGE** - red rage - shirt & **FLEISCH** - ... macht süchtig - shirt. New motifs (**PROFAX** & more) & some hooded sweaters available soon. Write for information (include at least 1 IRC)!

Out spring '91: **AVALANCHE 2** (semaphore 16303) with a new generation of Swiss Underground bands, including PROFAX, X-LARGE, REAL DEAL, AUTOPSY, WORNOUT, DARK AGE (new & improved line-up) & 3 more !!! With booklet again. **WORNOUT-7"** (semaphore 16304); the debut of this brandnew Swiss HC-band. Be prepared !!! Probably **SOCIAL UNREST-7"** with 2 unreleased tracks of the "before the fall"-session. Also, new **FLEISCH**-vinyl ! Send 1 IRC for our latest newsletter, also if you're writing for infos (or no guaranteed reply, sorry...)! WHOLESALERS write for list ! **OVERSEAS**; order from BLACKLIST MAILORDER, S.F. CA, USA; it's cheaper and easier for all of us!!! Mailorder: since the US$ is worth shit, we're just able to accept SWISS FRANCS, cash (well concealed !!! At your own risk!) and in advance (we got ripped-off too many times, sorry); PRICES: 1. LP sfr. 16.- ppd, each additional sfr. 14.- / 1. 12" sfr. 14.- ppd, each additional sfr. 12.- / 1. 7"sfr. 6.- ppd, each additional sfr. 5.-. T-Shirts sfr. 17.- ppd 1., each additional sfr. 15.-. (REMEMBER: European orders only! All others order at BLACKLIST)!

NOTE: we're still doing the monthly **HARDCORE HOUR**-radioshow and need your material ! All good-quality-products are getting used for sure !!! And, there's no HC-HOUR-tape-sale anymore, sorry (too much work...).

FAR OUT

Shops order at: SEMAPHORE, Andernacherstr. 23, 8500 Nürnberg 10, West-Germany Tel. 49/911/52'30'31 - Fax: 49/911/52'85'33 or/and 49/911/5216795

FAR OUT RECORDS, c/o Frank Scheier, Sihlaurain 6, CH - 8134 Adliswil, Switzerland / Tel.: 41/1/710'79'60 (office-hours)

CLASSIFIEDS

40 WORDS $2, 60 WORDS $3 MAX - CASH ONLY!!!

EX-PORN COLLECTOR SELLING ENTIRE STOCK OF XXX VIDEOS AND MAGS (20 for $25). All in excellent condition. Now I have a lover as sex crazed as me and don't use it. Send stamp for list: David, 190 Ave B #3B, NY,NY 10009

RECORD COLLECTOR GOES WEEDING. Selling hundreds of records (punk/HC/alt/rock). and casettes (rock/metal). Subhumans, Snakefinger, GBH, Ed Gein's Car, Fang, Angry Red Planet, etc. Send stamp for list: David, 190 Ave B #3B, NY, NY 10009

FOR SALE: Halo Of Flies "Richies Dog" $175. Social Unrest "Rat..." $50. Dwarves "Tooolin'..." $35. Green River "Rehab Doll" (green vinyl) $35. Crucial Youth "Staright and loud" $65 and more...send stamp a complete list...money orders should out to David Schall. Mail to: PO Box 2143 Stow, OH 44224. Foreign orders ad $5 for air mail. US funds only.

MISFITS AUCTION: 7" Night Of (slightly warped, still plays) "Who Killed..." (purple)."3 Hits..." "Halloween" (W/insert). "Evillive" (numbered and stamped), "Rat fink" (bbotleg), 12" "walk Among Us" (orig.) "Earth AD" (pink/purple transparent), "Die, Die..." (purple/ blue trans. white, black). Anthony (407) 846-3937, 1526 Jason St., Kissimmee, FL 32743.

AUCTION: 7"-45 grave "Black Cross". Bauhaus "She's In Parties". 12"- Poison Idea "Record Collectors...". Samhain "Unholy Passion" (orig), Mudhoney "Orig. w/ gate fold sleeve). Scratch Acid 1st& "Just Keep Eating" Green River "Dry As..." & "Rehab Doll". Soundgarden "kingdom of Come" & "Loud Love/Heretic". Anthony, (407) 846-3937, 1526 Jason St. Kissimmee, FL 32743

I NEED ANY CONTRIBUTIONS For my first issue of "Axiom", which will be out by January. Art, poems, stories, photos, articles, etc. My old zine used to be called "XY Zine", you may have heard of it. All contributors will be loved. Axiom c/o Kevin, 7111 Menomonee Ave., So. Milwakee, WI 53172

FOR SALE: "Decile Of The Western Civilization" comp. LP '80 w/ Black Flag, C.Jerks, Fear etc. for $70s; Misfits "Walk..." LP '82 Italian press $50. Fartz "World Full Of Hate" 12" '82 $50. Bad Posture 12" '83 for $40. Minor THreat "Out Of Step" 12" '83 $40. Write to: Helge Schreiber, Dudelerstr. 17 B, 4200 Oberhaussen 11, W Germany.

TRADE 7"s: Disorder "Complete" "Distortion" "Mental". Chaos UK "Burning". Conflict "Animal" "Serenade" "Enough" "Battele". Discharge-all. GBH "Survivors" "Fire" "Catch 23". PTTB "Run" "Banned" "Ssystem system" "Dogs". Crass "Crassmass" "Nagasaki Nightmare" "Whodunnit". Blitz "Attack". Unity, Warzone first press, Chain Of Strength 9green). Against The Wall (grey). Breakdown (yellow). Effigies "Nonviable". Rich, Flat 2, 46 Zinzan St., reading, RG17UQ, England.

WANTS: Together 7". Revelation colored vinyls, Damage "Sins" LP, Cro-Mags- videos/live tapes/ flyers/t-shirts/photos etc. Koro 7", RIP 7", Project X/Judge/Wide Awake (first press), T-shirts/sweat shirts of Killing Time, YOT, Prong Damage, GB, Warzone, RIP etc. Minor Threat 7"s, any cool NYC/ XXX shit!! Send lists to address above. love, Rich Redding.

GOING TO AMERICA Feb/March; searching for a place to stay(can pay) in following cities - N.Y, Los Angeles, San Francisco, Boston, Seattle, Washington & San Diego (only people from Chicago wrote because of my last ad, why?) I'm a male, straight edge influenced, vegan. Please write for more info. about myself & travel intentions. Markus Haas, Lowenstr.10, 7920 Heidenheim 5, Germany.

HOWDY! A friend and I will be travelling the world next summer. Anyone with extra space please get in touch, any help would be greatly appreciated. Thanx a lot. Cara Culo, 251 Main Ave, Passaic, NJ 07055.

WANTED A lot of US straight edge rarities; please send asking prices (be serious), trades welcome. Send your trade/wants in return for mine. All open minded persons feel free to write - penpals wanted. Markus Haas, Lowenstr. 10, 7920 Heidenheim 5, Germany.

A NEW GERMAN LABEL is looking for US straight edge bands who want to put out a "7" in Germany or want a new release of their old "7". Bands with a message can send a demo with lyrics and info. about the band. Write and send your tapes to; Markus Haas, 7920 Heidenheim 5, Germany.

FREE CLASSIFIED ADS! Axiom #1 will be out by January/February, and I'm offering free classified space to anyone. 50 word maximum, and only one ad per person per issue of Axiom. Act fast, limited space available. Thanks. Axiom c/o Kevin, 711 Menomonee Ave., South Milwaukee, WI 53172.

A PLEA FOR SANITY #1 OUT NOW - "Dedicated To The Animals" with articles on animal liberation by Joel Hippycore, Bobby Soul Side, Todd Pollution Circus and more! Also, reviews, action, and organization, and art...$1.50 ppd. APFS, 5503, Boxhill Ln, Baltimore, MD 21210

RECORDS FOR SALE OR TRADE: Reflex From Pain (Checkered Future) flexi. Alone In A Creow 7" 1st press. Cause For Alarm 7"bootleg. DRI (Violent Pacification) 7". Waywire/Left Insane split 7". Infest 7". Negative Approach (Tied Down) 7" bootleg, pink vinyl. Haywire (Painless Steel) live 7" clear vinyl hand #. Sister Ray Sub Pop 7" green vinyl. Soundgarden (1000 years wide/HIV Baby) 7". Thee Headcoats SubPop 7" blue vinyl. Unsane Sub Pop 7" yellow vinyl. 900 Azalea St., Oxnard, CA 93030.

MISERY - Born, Fed, Slaughtered UK remixed EP available for the well cheap bloody bargain price of five, yes five, bucks each (well concealed cash only). See MRR a coupla issues back for a well solid review, so send those spondoolies to: Pek, 27b Liversidge Rd, Birkenhead, Merseyside, L42 OLS, England. Hey Todd (Misery) Where you at pal- write me.

TRADE: Kraut 7". Worst 7&12"s. Misfits 12". FU's 12"& orig. &7". Stalaag 13 12&7". BMB LP&7", WANT: Vile Lp. Deathwish 7". Ultraman (Mr. Yuk) 7". Horror Planett 7". Stevie Stiletto 2nd LP&7". Rocks 7"&LP. Last Words 7"&LP. Big Boys 1st 12&7". Bad Religion 1st orig. 7". To" Henk Smit, Middenweg 13b, 1098 aa A'dam, Holland.

VIDEOS: Quicksand. Shelter. Judge. Inside Out. Insted. No For An Answer. Underdog. Leeway. Sheer Terror, Uppercut, Side By Side, Bold, Youth Of Today, Killing Time, Sick Of It All, Biohazard. Many more! For complete list send SASE to: Edward Hill, 590 Bedford, St., East Bridgewater, MA 02333

FOR TRADE ONLY: FU's "Do We Really Want To Hurt You" LP on Gasatanka. Neurosis "Empty..."7". Rollins Sub Pop 7". SamIam "Iam" 7" 1st pressing black vinyl. Blood Circus "Primal Rock Therapy"12". Love Battery "Between The Eyes" yellow 10". both on Sub Pop. Effigies "Ink" LP. 1003 67th Ave. Dr, West, Bradenton, FL 34207. Jawbreaker broke up.

IF YOU DIG: Nistsche, Jim Morrisn, Bad Religion, Sub Pop, Punk rock, bending people's glass tube narrow realities, doing seemingly random and outrageous things, Shamanism and grass, write me: Paul, 1003 67th ave Dr, West, Bradenton, Fl 34207. Burn their eyes.

FOR SALE/BID: 12" LP- DYS "Brotherhood", FU's "Kill...", Jerry's Kid's "Is this..."' Tesco "Dutch" green, Negative Approach "Tied Down", Meatmen "You Suck...", Big Boys "Fun...", Necros "Conquest", Crucifix "Dehuminization", Flex your Head-Violin, Boston Not LA, Chunks, Danzig "Lucifuge" promo CD. Foreign orders welcome. Contact Eddy-Numbskull Prod. 2490 Deerfield Ct. Camarillo, CA. 93010.

WANTED: in good to mint condition: Forgotten Rebels "Tomorrow Belongs To Us" and "The Pride And Disgrace". Descendants "Ride the Wild" 7" on Orca Records (not Pinsicato, dammit!), also any Misfits, D.O.A, or Subhumans (Canadian). Write to: Trevor, 221 Guelph Cres., Saskatoon, SK S7H 4P9 Canada.

GRIND, BLURR, SHREDD!!! Looking for Spazztic Blurr Mosh #5 on Earache Records. Also Repulsion, Entombed, Napalm Death- From Enslavement... with 7", Godflesh- Streetcleaner, Boltthrower, Realm Of Chaos- with lyric booklet... If you have these or any other Grindcore albums for sale in good condition or just to trade, send list or write to: Slyther, 289 Shepard Ave, Kenmore, NY 14217.

WANT: Live Soulside, Fugazi, Kingface, Ignition and Skewbald 7" also anything by Rain or Christ On A Crutch. Also bands send tapes for record label. Brian Sokel, 206 Montgomery Ave., Oreland, PA 19075.

FOR TRADE: Europ. bootlegs (7" & 12"s from Cro-Mags, Y.O.T/ Septic Death/ SSD/ Minor Threat/ Confuse/ Bad Religion/ Mob 74/ Fugazi/ NYC Mayhem/...) and Officials (Septic Death- Somewhere 7"/ Napalm Death- tour 7"/ Stupids-Hard Ons - split 10"/ Infest- slave (pink) Government Issue 2LP/ FU'S 2LP/ Morbid Angel 7"/ Bad Taste- picture disc soundtrack/...) Some of my wants: 7"s Agnostic Front/ D.R.I (22$)/ Freeze/ Unity/ Deep Wound/NIHI- Listics/... For lists exchange write to: Jochen Greve, Au Holunderrain 12/ 7082 Oberkochen, West Germany.

RARE PUNK at reasonable prices! Amebix, Dickies, Eater, Misfits, S.L.F, D.O.A., and hundreds more from '76 to the present. We also carry a large selection of t-shirts, badges stickers, posters, cd's and more. For our newest catalog send two. 25 cent stamps (2 I.R.C for overseas) to: Dr. Strange Records, P.O Box 7000-117, Alta Loma, CA 91701.

OUT NOW on Dr. Strange Records, Manson Youth 7" EP- "Death Dance" recorded in '84, limited to 1000, on gold vinyl and hand numbered. $3 post paid ($5 overseas). Send check, cash, or money order to: Dr. Strange Records, P.O Box 7000-117, Alta Loma, CA 91701. (Dealers write for wholesale prices). Watch for the Bolsheviks 7" EP- "wild Kingdom" out soon!!

LEARN WHY: Government agencies trample civil rights to counter invisible hacker threat; Agribusiness is scared of the Animal Rights movement; Cryonics is trendy social conciousness. Get 48 pages of Poppin' Zits! for a WORTHY trade and 5 oz postage, or $3.00 to: Jerod Pore 1800 Market St. #141 San Francisco CA 94102-6227.

LAST CHANCE BEFORE I LEAVE JAPAN! Comics, animation and videos: Including the notorious Rapeman. Send 3 International reply coupons (You get 'em at the post office) for a complete list. Send to: Mykel Board, #301 Hoyconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 228, Japan.

BANDS, LABELS & DISTRIBUTORS if you are interested in selling your records and fanzines, please get in touch, I will by in quatities of 10&20 each. Please write to: Cara Culo Distribution, 251 Main Ave., Passaic, NJ 07055.

HI! Looking for Spanish, Mexican, American and Polish punk, grindcore, HC records an fanzines. bands, labels, fanzines please get in touch! Cara Culo Distribution, 251 Main Ave., Passaic, NJ 07055.

STATEMENT 7" Hardcore from San Diego, CA. Feature X-member of Brotherhood and members of Forced Down. Battery Records documents the power. *Not to be confused with Statement from England on Hardline. Limited pressing so send $3.00 now to: Battery Records. PO Box 21281 Seattle, WA. 98111. Checks and MO's payable to Greg Anderson

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

HEY DUDES! I'm after a size (M) Black Flag "Police Story" t-shirt, any type of Necros t-shirt and Channel 3 t-shirts and badges/flyers etc... Also want: Overkill "Hell's Getting Hotter" SST 7" and Bad Religion's 1st 7". Send help to: Steve, 102 Goldsborough Rd, Taringa, Brisbane, QLD, 4068, Australia.

FOR SALE: 7"s: Underdog, Wide Awake, Judge (both 1st press) NYC- together (black vinyl), Youth Brigade (LA-red vinyl-has skips) Alone In A Crowd 12"s: Agnostic Front "Victim In Pain" orig. /gatefold sleeve, Die Jerry-Die (early Conn. HC comp.) Highest bids. Dave Saulnier, 5501 Tranquil Court, Alexandria, VA 22310.

MISFITS ORIGINAL "Walk Among Us" LP (pink cover) $60; Misfits "Hatebreeders" LP- $40; Redd kross "Born Innocent" LP (on Smoke Seven) - $40; GG Allin "Live Fast, Die Fast" 7"- $25, Government Issue "Make An Effort" 7"- $40, Artificial Peace/ Exiled 7"- $30, Justice League "Think Or Sink" 7"- $30, Necros "Conquest For Death/ Take 'Em Up" 7"- $30 . Wrong Conclusion, 151 First Ave., Box A, NY, NY 10003.-$4

TOYAH & ROBERT FRIPP: Official English & U.S Toyah newsletters including Fripp band. Mail order current and deleted vinyl, CD's, cassettes, videos, posters, etc... Info lists send 50 cent stamps: North American Toyah Fan Club, 88 Wilcox St., Bridgeport, CT 06606.

WRONG CONCLUSION Fanzine #4 with Dead Milkmen, All, 247-5PYZ, No Means No, Freaks Of Nature, and ramblings from Johnny Puke and a cast of idiots. Scum it up! Wrong Conclusion Fanzine- 151 First Ave., Box A, NY, NY 10003. -$2

JOHNNY PUKE "Won't Shut Up" spoken word tour now underway. Can you help us out with a gig with your band or in your town?. Please call John at (803) 799-3630 or write to Wrong Conclusion, 151 First Ave., Box A, NY, NY 10003.-$2

TOO MANY FUCKIN' DISTRESS ADS! Send letters, scene reports, poems, money, synpathy cards, and smokes to: Distress, PO Box 1127, Maddison, WI 53701-1127. $1 plus 2 stamps for issue #1 or #2 out now!

BANDS! Will you be in the cheesecore state soon? Send tour info. pics. demos. We will print it free! Send cs, LP or 7" for review interview. Distress, PO Box 1127, Madfison, WI 53701-1127

SEE HEAR MUSIC RELATED MAGAZINES AND BOOKS: We carry fanzines, music magazines, and books and comics. ALl types of popular music past and present, including hardcore, punk, garage and much more. Mail order catalog $1.00 or 4 IRCs. Wholesale inquiries welcome. See Hear, 59 E. 7th St., Dept. MRR, NY, NY 10003

FOR SALE/TRADE: Misfits, Danzig, Samhain records, tapes, videos. Other bands also. I'll help you search for any records you want. Write: Tom Cody PO Box 20023, Cranston, RI 02920. If you have written to me before please note the change of address. Thanks.

BOUGL EVERYONE! I'm French, very nice, exremely beautiful, and have two legs. I own a horse, two sheep, twenty four chickens, a green car, and a record or twp from Force Fed. Oh yeah, I'm going to be spending a week in Orlando, Florida in April 1991, and would be ultimately pleased to meet some nice people, to discuss the new geodimeter appliances, go to hardcore shows, buy hardcoe records, waer hardcore glasses. Please get in touch, Orlando people!! I'll bring some copies of my ultra 'zine Roger Mag, and tapes of my bougling bands (ovorof, Eat Yourself, Lost Cows). Yargl! Laurent SEITER Seiter, 11A Allée Spach, 6700 Strasburg France

CHICAGO AREA BASS PLAYER WANTED for punk band. Must have practice space and be available for weekend gigs and rehearsals. Must have a nice smike and a winning prsonality.

SLAPSHOT: I'm looking for love tapes or P.A.L. videos. Also willing to trade tapes. I've got a whole shitload of SEHC - Your list gets mine!!! Dennis, En EstherGefelllicteerd! Mark Concrete, A. Franceplaats 700, 3069 BJ Rotterdam, Holland (31-10-4563197-call now!)

DESPERATELY SEEKING ROLLINS 2-13-61. You can't run from god. Any condition. Any old magazines with Rollinds interviews. M. DeLeRee, HmH-361 Avionics, Tutsin, CA 92710.

NEW FIRST STRIKE RELEASES: Jailcell recipes "Worn Down" 7" (500 only), Jailcell Recipes "Two Years of Toothache" LP & CD, Drive "Greasegirls" Mini-LP & CD, Drive Greasegun 12" (UK only). IRC's for catalogue to: FSR, 39-41 Hallgate, Wigan WN1 1LR, England or fax: + 44 942 821469. Distribution: USA Revolver, UK: Revolver, Europe: Rough Trade.

JAILCELL RECIPES AND DRIVE are touring Europe from the first of February. If you live in Belgium, Holland, Germany, Switzerland or Austria - go see them! Tour info: + 44 942 826598. If anyone in the States is interested in booking a U.S. tour for either (or both) these bands, please call! Upcoming European Tours: Majority Of One Spring '91, Libido Boyz Fall '91.

WANTED JFA JFA JFA. Anyone with "My Movie" 7", any other 7" or non-LP tracks, or lyrics please write. No offer ignored. Paisley Skatepunk Hoover, RM 108 Peab., 2029 N. Broad St., Philadelphia, PA 19122.

WELCOME the youngest@narchist, punk, our son Roan Storm Chaos Fox born on October 5th, 1990. He was 7 lbs. 11 ozs. and 20. in. at birth. His proud parents are Gypsy.X., and Chaos. The battle continues my son, may you find strength in your spirit, and always know that we love you!!!

IT'S AUCTION TIME! 7' EP - Necros "IQ32", Fear "Fuck X-Mas", Freeze Guilty...", Minor Threat "Filler", Poison Idea "Pick...", Rotters "Stevie...", DRI "Violent...", AOD "Let's BBQ", Mourning Noise, Cause For Alarm, SOA, Bad Religion, White Cross. Foreign orders welcome. Contact Eddy-Numbskull Prod. 2490 Deerfield Ct. Camarillo, CA. 93010.

DRUMMER? We need one desperately! We're Hellnation. So if you live near N.KY., Cincy area call. Or if you wanna move here and drum call! We have one EP out and another in Dec. Into: Heresy, Ripchord, S.O.B., etc. call Ken (606) 331-0134 or Jason (606) 341-6695.

THE REJECTED 3 misbegotten males attending University in Erie, Pennsylvania want to confabulate with nubile young females of the goth/punk/hc persuasion. Into anything sick minded and twisted. We write back, too!!! Send tapes/ fliers / zines / pics / letters to: TRHaus/257 W8th, #5/Erie, PA 16501.

ANARCHUS - "Final Fall Of The Gods". Debut 7" EP with 6 songs of the most spine-jarring hyperthrashcore, jackhammer tunes from this extra-wicked outfit hailing from Mexico City. Latin America's most sinister grind talent. Limited edition in colored wax. Mixed by Scott Burns. $5 $6 $7 US/ Euro/Australasia. Rigid Records, 7215 N.Highland Ave., Tampa, FL 33604, USA.

ASSUCK - "Necrosalvation" 7" EP on limited edition colored wax. An 11 track outburst of social awareness, and blistering speed. Blasting from Gulfport, Florida. This record includes hits like "Anal Mistress", Civilization Comes, Civilization Goes" and "Fish Factory". $4 $5 $6 US/Euro/ Australasia. Rigid Records, 7215 N.Highland Ave., Tampa, FL 33604.

WIDE AWAKE: 7" (Schism) for sale, also Youth Of Today, "Can't Close...7" (Positive Force), Project X 7" bootleg, YOT LP live bootleg, I'm honest. Write to: Franck Chaumier, 11 Rue Gaston Navailles, 93330 Neuilly S/Marne, France.

AGATHOCLES - "Fascination Of Mutilation" 5 track live 7" soundsheet pressed on limited edition blood colored wax. Excellent sound reproducing the force of this cult band live. $3 World Wide, add $1 extra Australasia. Rigid Records, 7215 N.Highland Ave., Tampa, FL 33604. Coming soon: Doc Wor Mirran 7" EP "Acoustic Penis Convention".

MORBID ANGEL - the only official FC merchandise. Send stamp in USA, rest of world send an IRC. Write to: Morbid Angel, Attn. Dieter J.Szczypinski, c/o World Management, P.O Box 3095, Sea Bright, NJ 07760.

COLORED VINYL MISFITS: White "3 Hits Form Hell", Red "Legacy Of Brutality", White "Die DieMy Darling". Also assorted Misfits, Samhain bootlegs. Want to sell or trade for Damned 7"s, must have colored "Lovesong" 7". Also want "Friday the 13th" LP, and "Strawberries" LP. Among others. Angus, 30 Hazard St., Wakefield, RI 028 79. Laura, you are still my summer squashy.

WHAT'S EATING YOU? Send your gripes, art, photos, poems, literature, newspaper clippings, all weird, funkorama, digusting, sci-fi, perverted materials, to be distributed through the US and parts of Europe> All band ads will be published for free. Send to: Eat Your Skin, Box 690903, San Antonio, TX 78269-0903.

US HARDCORE AUCTION - Dischord, X-Claim, Touch & Go, GI promo's, both Neos, DYS, SSD "Kids", Y.O.T. 7", SOA (green), test pressings, Misfits, comps., process, Crippled Youth, multiple pressings. Send SASE to: 7181 Carlton, Westminster, CA 92683.

CHICAGO AREA bass player wanted for punk band. Must have practice space and be available for weekend gigs and rehearsals. Must have a nice smile and winning personality. Eric (708) 916-0019.

SHY AND LONELY MALE sees correspondance with a female in the bay area. I'm 25, and a vegetarian, interested in anarchy, biking and all music with political meaning and funny lyrics. Robert Brown, 2331 Blake St. #204, Berkeley, CA 94704.

MISFITS (NOT THE BAND!) outcasts of the straight and bent worlds - as long as you've got anything interesing to say - write! (Obligatory info. into: Bad Religion, Op. Ivy, Naked Raygun, Billy Bragg, Snagglepuss & anything obscure) Jeff P.O Box 26051, West Minster Station, Winnepeg, Canada R3C 4K9.

FOREVER NOW - debut 7" - heartfelt hardcore...because there's more to music than meets the ear. $3.50 USA, $5.00 World to: Truth Effort Records, c/o Nathan Limbaugh, 8 Bloomfield Drive, Mount Holly, NJ 08060. tel: (609) 261-3211.

AGAINST THE WALL T-shirts and long sleeves. New design T's $9, long $12 (Overseas add $3 per item) Order from: Mike Hartsfield, 1036 Mt. Whitney, Big Bear City, CA 92314.

FREEWILL - From southern CA have changed their name to Stone Telling. The LP due out on Wishing Well/Giant has been remixed and will be released on New Age Records. A cassette single is available now for $3, $5 overseas to: New Age Records, P.O Box 3934, Mission Viejo, CA 92690.

CRIPPLED YOUTH - "Join The Fight" 7" (clear) for sale!, also Absolution 7" (red), Gorilla Biscuits 7", NFAA "You Laugh" 7", Turning Point 7" (High Impact), Swiz 7", Franck Chaumier, 11 Rue Gaston Navailles, 93330 Neuilly S/Marne, France.

WANTED, NAPALM DEATH "From Enslavement" gatefold LP w/7 and any N.Death 7"s, Flexi"s, Boots. S.O.B. Live EP and "Leave Me Alone" 7". Siege 7" boot. Deep Wound 7" EP. All letters answered, including overseas. Write to: M.S Talbot, Belltower House, East Haddon, Northants NN6 8BU, England.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!!

AUCTION: 7"s; The Adverts-Gary Gilmour's Eyes. Vice Squad-Living On Dreams/Stand Strong EP. Gonads-Pure punk For Raw People. X-Ray Spex-Identity/Highly Inflammable. Slaughter and The Dogs-Cranked Up Really High. 4 Skins-Low Life. The Buisness-Harry may. 7 seconds-Committed for life. GG Allin-You Hate Me & I Hate you. Discharge-Born To Die b/w Price of Silence/State Violence. ExpliotedAttack alternative/dead cities. Gang Green-Skate To Hell. Conflict-This Is Not Enough. Crippled youth-Join The Fight (clear). Subhumans - Religious wars. YOT-Can't Close My Eyes. AF-Victim In Pain 12"(gatefold). Call (212)675-1502. and leave message before 11:00pm.

RARE MISFITS FOR SALE: Walk Among Us LP. Evil LIve EP. CD bootleg on Wolfbane records. Also, Undead; Nine Toes Later 7". Never Say Die?". Send bids to Wayne Blackshire, 625 Pennsylvania Ave. Morgantown, WV 26505.

JAPANESE RECORDS FOR SALE: 7"s ; Death Side, Fuck Geez, Grudon, Googol Plex, Chicken Bowels, Confuse, Lip Cream, Execute, etc. 12' SOB. Send bids to:Wayne Blackshire, 625 Pennsylavania Ave. Morgantown, WV 26505.

RARE ENGLISH PUNK 7"S FOR SALE: Dickies - Banana Splits (yellow). Blitz - Warriors. Sham 69 - Angels, Hersham. UK Subs, Vice Squad, Discharge, etc. Send bids to" Wayne Blackshire, 625 Pennsylvania Ave. Morgantown, WV 26505.

RARE-STRAIGHT EDGE 7"S FOR SALE: YOT - Can't Close My Eyes. Crippled Youth, Sick Of It All (red), cause For Alarm. Crucial Youth. Wrecking Crew, Minor THreat - Buff Hall. Send bids to: Wayne Blackshire, 625 Pennsylvania Ave. Morgantown, WV 26505.

WANTED: Christian Death "Death Wish" Clear vinyl. GG Allin "Banned In Boston" Misfits "Wolfsblood" SOA, Vandals. Any pre-'85 hardcore - no Sex Pistols. Have humongous Misfits audio/video list. Will trade. Drew #9 Estates LN E. Edwardsville, IL 62025. (618) 656-6828.

INDIANAPOLIS GRINDCORE BAND willing to play shows anywhere in the US, and Canada for gas money. SSend one dollar for demo. Blathershite c/o Andrew J Francis, 8142 Forsythia CT. Indianapolis, IN 46219 USA

"FUCK THE WORLD" SINGLE BY REBEL REBEL. Cyberpunkpopslamterrorism alá Sputnik, Crüe, Pistol's and Jane's. $2.00 for P&H: Rebel REbel, 7510 Sunset Blvd. #174, Hollywood, CA 90046. Also, live bootlegs of radio & TV appearances.

COLLECTOR SCUM WANTS A FIX: Vomit Pigs 7", Chain Gang 7"s(my fly and deuce pack), Fire Exit 7", Village -Pistols 7", Bobby Soxx 7",Victims "Annette" and "No Thanks" 7", Deiter Meyer "Cry For Fame" 7", Mentally Ill 7"s, Chrome Box set, Shit Dogs 7", Fresh Color 7", and Boredoms "And By ANal" (trans-Japan). John, 1140 4th St., #232, Santa Rosa, CA 95404.

UNIFORM CHOICE live 7" EP, Siege green wax 7" EP, SSD "Kids Have Had..." 7" EP. For trade/bids - Please send your trade/bids to: Giuliano Calza, Via Vallebona 28, 00168 Rome, Italy.

MALE 20 YEARS OLD. Live alone, some interests are reading, running, working-out, psychology and observing people and how we work. Would like to find out other's people views, experiences, observations, etc. ..Craig Singer, 841 Western Ave. Apt. 2D, Albany NY 12203.

CARA CULO DISTRIBUTION now has Go! 7" flexi $3 p.p.d U.S.A Headfirst 8" flexi $3 p.p.d U.S.A, and Anti-Schism "End Of Time" 7' $3.25 p.p.d U.S.A. Coming soon pressurehead "Bad Hype" 7". Also available Jersey Beat issue #41 w/Soulside Crawlpappy and Hacesja $2 p.p.d U.S.A cash or money order payable to Cara Pfiester: Send to Cara Culo Distribution, 251 Main Ave, Passaic, NJ 07055.

7"S FOR SALE: Insted(yellow), SSD "Kids" (boot), C2D, Stranglehold, Shattered Faith, Seizure -All Hail, Chemical People "Good Bad Ugly", Misfits "All Hell Breaks Loose", Reason To Believe (yellow), Headfirst EP (purple), V/A, The Iceman Cometh (clear). Trades or Offers to: Mark, PO Box 1065, Stanton, CA 90680.

CHICAGOS TOP TEN 1990 bands: (alphabetical) Concrete Blond, Eleventh Dream Day, Maestro Subgum The Whole, Pootly Nautch, Rights Of The Accused, Sgt. Roxx, Smashing Pumpkins, Spies Who Surf, The Squids, Way Moves. Chicago rocks, support these bands in 1991! - Chirocker.

REMEMBER THE PLUGZ!?? Anyone who could please tape for me their 2 7"'s and their first Lp please write me soon. I'll supply the blank cassette or money ok. Any help is much appreciated... Send offers of help to: Steve, 102 Goldsborough Rd., Taringa, Brisbane, QLD, 4068, Australia. Thanxalot.

MISFITS- WALK Among Us (original pink cover) good condition, except the cover is kinda worn on the corner. No skips for $40.00. Write or call Justin, 3027 Nute Way, San Diego, CA, 92117, (619) 5810127.

TERVEET KÅDET "Kådet Suojelee" 7" Ep available again. Re-issue of TK's 1st and 2nd one sided Ep's on one record. Origionally released in '81 and '80. Get it this time for $5 postpaid (cash only). From: P. Tuotanto, Box 69, 40101 Jyväskylä, Finland. Anyone want to buy quantities please get in touch. Also trade for US 7"'s.

FOR TRADE BOOTS: Cro-mags 10", a lot of Misfits, Samhain, Danzig, Youth Of Today- live Lp, Bad Religion-2 live Lp's, a lot of Ramones. Also Blitz- All Out Attack 7" & Warriors 7", Partisans 7"'s and a lot of Finnish rarieties (Rattus, Terveet Kådet, etc..). Write to: Vote Vasko, Box 69, 40101, Jyväskylä, Finland.

VIDEO: FOR SALE or trade: Hundreds to choose from, Mudhoney, Soundgarden, Skinny Puppy, Misfits, Ramones, Snuff, Cosmic Psychos, Dwarves, Rollins, Gwar, Cramps, Nirvana, Butthole Surfers, GG Allin, Swans, Plasmatics, Slap Shot, Dictators. And many more. Also cult and horror films. For complete list write: Merle Allin, 298 Mulberry St.#7D, New York, NY. 10012. Phone-(212) 2740803. Traders enclose list.

20 YEAR OLD FEMALE OBSERVER of life/reality escapist seeks others agreeing. Flaming Lps are semi-demi-gods. Also: Melvins, Buttholes, Mudhoney, Spaceman 3 so much more! So what? So write! VM 16220 KeithWy. Morgan Hill, CA 95037

GOD DAMN IT, I WANT SOME FUCKING MAIL, AND I WANT IT NOW! So quick, start writing...Help me kick out the cobwebs! Oh yeah, I'm 24, into all kinds of punk, hardcore, cartoons and general sarcasm...Write to: John, PO Box 1592, Milbrae, CA 94030..Lotsa' apologies to my friends I haven't written in a while.

HEY LOSER, I'm moving to Europe and nees to sell some records. Have a collection that covers the Reagan era to the present. Touch N Go, Dischord, Posh Boy, Revelation, Sub Pop, plus a whole shit load more. For list send SASE to: Wiggy, RT2 Box 202, Pleasant Hill, MO 64080

THE MIDNIGHT STREETS (compilation cassette magazine) seeking submissions- musik / spoken words of gothic morbidity: grave yards, vampires, angels, gargoyles, spiritual angst, the apocalypse... In funerary attire. 118 E Goodheart Ave, Lake Mary, FL 32746.

THEATER OF THE NIGHT magazine: assault theater, merry prankstering, poetic terrorism, children of darkness, tantra, trance writing methods, t.o.p.y., virtual reality, psycadelics, art gang, exquisite corps, chaos magick...seeking contributions. 118 E Goodheart, Lake Mary, FL 32746.

NUCLEAR TRENCHCOATED Subway prophets Publications introduces its chap book poetry series: Aevum, thee mouth of thee shadow (dreamvisions), Nativity of skulls (morbid trancewritings), Children of darkness (thee requiem), theatre ov thee night. $1 ea, E Goodheart, Lake Mary, FL 32746.

HAVE FOR TRADE: FU's-Kill For Christ (XClaim). Bad Brains-I and I Survive/ Destroy Babylon Clitboys-7" Reagan Youth-1st LP Siege-Drop Dead7". Fear of Gid7"+12". Cro Mags-10" boot. SSD-Get It Away boot. Stikky-Cuddle . Stalaag 13-7". Last Option 7" blue cover. Fugazi-Function is The key LP Boot. YOT-Anarchy In Vienna LP boot. Wants: DeepWound 7". Urban Waste 7". Antitdote 7". Unity 7" orig. SSD-Get It Away 12". Negative Approach 7". DRI 22 song EP 7". Project-X 7". Violent Children 7". Teen Idles-Minor Disturbance, SOA-No Policy,Minor Threat &'s. Johannes Bickel, Bergstr, 45, 8880 Walenstadt, Switzerland.

HAVE THE EAT "God Punishes The eat" 7" EP in mint condition will sell or trade for early Sub Pop singles. Chris Maher 1430 18th Ave N, St Petersburg, FL 33704

CRASS-CHRIST LIVE LP. A vinyl document of the last tour in 1984. Over 50 minutes of music. Comes with lyric sleeve. Available for only $5 ppd US. $9 overseas. Cash or blank money order only. PO Box 151244, San Diego, CA 92175 USA

FOR SALE: Sub Pop 7": Sonic Youth/Mudhoney ($100.00. Rapeman ($50.00). Dwarves ($25.00). Many other Sub Pop 7"s also. Dave, 280 E. Main St. #1, Newark. DE 19711. (302) 368-2314.

T RICKY INSULT EQUALS DAVE SHELLER THE SQEALER. You cry when your tires get slashed and your things get broke. You wonder why and blame Elvis Roy of the didsapponiments. Maybe you shouldn't have ratted on people after being arrested for second offense drug posession. You cop sucking narc. Think about it and rot in jail.

VIENNA SAUSAGE issue 1 is out. Included are interviews with Econochrist, Wooden Horse, Underground Sounds. Need contributions for issue two dealing with sexuality. Also needs bands for upcoming comp. tape. Send $1 to Vienna Sausage, 1621 Newport Pl. Apt. 17, Kenner, LA 70065.

HI MY NAME is Dave, I'm 25, bored and looking for American pen pals. Into hard core, Sub Pop, Sympathy, Dwarves, Lydia Lunch, and punk, to swap letters, records, and ideas. Dave Cameron, 33 Asplin Avenue, March, Cambs, Peis 9ER, England, UK.

DIAMOND IIITCHIIIKER. Cobwebs - journal of arts/ writings. $3: long nocturnal ramblings, psycotic hallucinations, morbid trancewritings, psycadelic nightmares, surreal manifestatements, punk requiems, erotic suicide notes, weird mailorder, street scene, reviews, pen friends... Seeking submissions. 118 E Goodheart, Lake Mary, FL 32746.

THE ANGEL OF DEATH (mail art)- desires images & scribblings ov : gothic cults, gargoyles, vampires, gravestone rubbings, angel eroticism, angel rites, secret societies...118 E Goodheart Ave, Lake Mary, FL 32746.

TOM Q AND JOHN B! Gina and I just wanted to say thanks again for being in our wedding. You're two of the best friends I've ever had and it wouldn't be the same without either of you. Enjoy the MRR subs. Køpper

GIRLS...HELP! I've been kidnaped by the Military and they are trying to kill me with social retardation! Save me please. I'm a dark haired, green eyed guy from California and I need written stimulus from cool females before I go mad. Return responses guaranteed (Thanks). Jo R. Mix, Box # 73695, Drawer. A, Ft. Leavenworth, Kansas 66027-7140.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!

HARDCORE, STRAIGHT EDGE, noise, new wave. Limited editions, color wax, promos, etc. Send two stamps for biweekly list, one stamp for each additional list. Goldmine readers need not respond. Vinyl Ink, 955 Bonifant St., Silver Spring, MD 20910.

PSYCHOTICK: IT'S weird gore, anarchy, anti-nazis, pychos, "x"-more. Heavy cotton t-shirts, sweats. This month's special "Kill Yuppie Scum" white with red ink. $6.99 + postage and handling. For list and/or correspondence send SASE or phone # to Psychotick, PO Box 18705, Seattle, WA 98118. Also thanx to all you MRR readers who responded.

WANTED: Hardcore, punk, metal, thrash, records, 7" + 12", EP, LP, demo tapes, videos, buttons, flyers, etc. All hard to find, complete collections. Write me with price list. DCE, PO Box 252, Pinebrook, NJ 00758.

SEAKING FELLOW GROUPIES of Christian Death, early T.S.O.L, Einsturzende Neubaten, Janes Addiction, Metallica, and the Gun Club. To trade stuff with - Igor Paratte/ 895 Blvd. St. Rene Est/ Gatineau, P.Q./ Canada, J8P IVI.

SELLING MY RECORD, TAPE AND T-SHIRT COLLECTION, from 1962 to the present, all kinds of music, from funk to punk. Please send all want lists. Bob Farrington, 7 Florence Dr. Clark, NJ 07066.

FULL CIRCLE new list out now. Tons of kickin' core shit. Records, cassettes, videos, CD's, shirts, magazines, fanzines, and more. Send SAE (UK) or 1 IMO (Europe), 2 IMO'S (others) now to Full Circle, 12 Bell Street, Newsome, Hudders Field, HD46NN, UK.

ATTENTION HARDCORE punk bands. I'm putting out a HC comp. From X-Records any music sent would be tremendously appreciated. Bands recieve free copy. SE and nonSE. Lokking for Straight - Edge music. X Records, 917 S. 5th Street, Dekalb, ILL 60115, (815) 7566505.

ARE YOU TIRED of mohawks poking you in the eye when you're dancing, or big boots kicking you in the shin, or tripping over someones flannel? Well we are!!! And we're gonna stand op for our rights! No Punks In The Pit! Stay out of the pit or feel the wrath of the Shakedork army! Join the regime, write for a free pit patrol manual. Shakefork Records, 513 Prarie, Downers Grove, ILL 60515.

WANTED: Any old pairs of Dock Martins boots in fair to thrashed condition. Oxblood or black, size 10-11. Write: Rich, 40 Ferndale Ave, Stratford, CT 06497.

I NEED PHOTOS of Bad Religion, Steel Pole Bath Tub, Bone Yard, L7, Helios Creed, Jawbox, Econochrist, Jawbreaker, Samiam, 23 More Minutes, and Dissent. Will buy or trade. Send lists to: Danny, 496 La Guardia Pl., BOX 117, NYC, NY 10012.

I AM DYING of boredom. Help me by writing me letters and send me cool stuff. 18, male. also I am visiting San Francisco in Jan. and would like info on where to stay and cool stuff to do. Into Bad Religion, Naked Raygun, Crimpshrine, and most old punk. Greg, 350 Lincoln "C", Hartville, OH 44632. Hi Carolyn!

ANARCHIST CONVENTION IN MEXICO CITY THIS SUMMER - when the fuck is it? Send us info. Anybody from the Madison area interested in carpooling get in touch with us - Cammie, Chad, and Julie, 114 W. Gilman St. #13, Madison, WI 53703. (608) 257-1278. Also I need Babes in Toyland House/Arabia Dust Cake Boy/Spit To See The Shine 7"s. Will pay reasonable $$$ Must be in mint condition. Chad.

HEY YES YOU !! I want to sell your records in my shop in the UK. Hardcore, SE, Thrash, Metal. Please get in touch. Trash City Records, 19/23, The Balcony, Castle Arcade, Cardiff, CF1 2BY, U.K.

WANTED LIVE TAPES & PHOTOS OF: Bad Religion, Naked Raygun, Weirdos, SamIAm, Circle Jerks, Offspring, Jaebreaker, Fuel, Fugazi, DI, Crimpshrine, Snuff, Coffin break, Rollins. If you have anything please write, will buy or trade. 319 Briarcliff Allliance, OH 44601

ATTENTION! I am currently running a mailorder/ disrtibution type thang. I carry things from the following labels: Combined Effort, Vermiform, Conversion, New Age, Progresssion, Victory, Rebound, Your Future and Street Level. Also, I have some 'zines, & T-shirts. If interested, send postage for a catologue to: Dreed, 7 Glen Clair, Trenton. NJ 08618 1943. Full on D.I.Y. mutha fucka!!!

TOURING BANDS, if you're gonna play in San Diego, don't play the Casbah. Many people are banned from the dump for bullshit reasons. We're sick of pricks like Tim Maze & his buisness minded pals. Instead of dealing with these sleezy, money grubbing cunts, please try to book a show elsewhere. Perhaps a place that has more then six foot of stage space. Playing the Casbah's like playing in a closet & it's not much better for the audience either.

RECORD SALE: Over 700 classics - We have everything" NYHC, Touch & Go, Dangerhouse, Oi, X-Claim, Dischord, Misfits. plus tons more.I mean have everythingg. Rare & not so rare. Foreign orders accepted> Send stamps or 2 IRC's. For ur brand new catologue with items and reduced prices to: Grand Slam Records, 77 Park Dr. Apt. 5, Boston, MA 02215.

PLEASE HELP ME FIND THE FOLLOWING LP's: Bouncing Babies comp., Guillotine 10" comp. Catch A Wave comp. 92 10"s), Hungry For What - The Shattered Dream, Sudden Death comp., The REstaints LP w/ song "I Can't Be A Nun", Love Canal LP w/song "This Is America" Thanks!! Jan 2465 Springville Rd. Birmingham, AL 35215

SEEKING: Demos by Pushed Aside, Headfirst, Hardstance, 7"s Last Option, GB, Walk Proud, Also videos, live recordings, stickers and T's - esp. NFAA (Jack Daniels design) Turning Point, YOT. Long or short sleeve T's of SE/HC bands+ YDL music. Judge - Chun King, and New Breed (comp). Matt Clark, 9199 N. 102nd St. Scottsdale, AZ 85258-5704. Let's trade!

VAMPIRES: I am a vampiologist who needs any information you may have about vampires. This includes: magazines, comics, books, articles, ideas, addresses, music, letters, or anything else you can think of. I've been doing research for ten years and I'm not ready to stop! Please send any info. to: Boonie, Kitteredge West, Rm # 260 Boulder, CO 8310

NOOIT - MEER MALORDER, zine seeks contact with bands, labels, etc. to distribute their records, T-shirts, cassettes, zines. Get your free list now. I buy, sell, trade new and old hardcore and punk records. Give fair prices for you old records. Contact: Marcel (NM), parelvissersstraat 392 7323 cl Apeldoorn Holland.

NM zine wants all kinds of stuff to fill itself with. Band info. political articles, scene reports, and a lot more. Send it to me, and receive a free copy when your stuff is published. Send to: Marcel (NM), Parelvissersstraat 392 7323 CL, Appeldorn, Holland

BRAND NEW: Negative Trend - "We Riot" 12". $11.00. Misfits Xmas '81 LP, re, $20. WCBN Michigan radio show LP. $20. Fear - Beginning And End 7" (last show) $14. All postpaid. E Kwan, 223 W. Hammel St., Monterey Park, CA 91754

SHAKEFORK RECORDS proudly present WEEDEATER "Get The Job DONE" six song EP $3.00 ppd. Also available Mannequin Hand, Target and Ivy League. Coming soon: No punks In The Pit, Weedeater, Ivy league. Dicky Mo. Sl;ap Happy, Fuckwipes and time out. Shakefork Records, 513 .Prairie, Downers Grove, IL 60515.

GIRL TROUBLE Stomp and shout and work it all out EP. A totally fun and rockig collection of 60's tunes by popular northwest groups. This EP see's GIRL TROUBLE in fine form, playing every song like they're having a ball.

RECORDS FOR SALE: (450) Japan, Europe, US, hardcore and TSOL, MIFITS, Weirdos, 999, Undertones, Flipper, compilations etc. plus 200 individual $5 released punk demo and compilation tapes. Chrisxbct, POB 1620, San Diego, CA 92176 (new zip). Ask for free BCT catologue.

FOR SALE: Tons of rare punk/HC 7"s. CFA, White Cross, Iron Cross, Neos, Zeros, Adverts, AOD, UK Subs, tons of Swedish HC too. Send stamo send for list. Stonehenge records, 1617 Pacific Ave. VA Beach, VA 23451. (804) 422-1911

18 YR. OLD MALE is planning to visit the London area during the Christmas holidays and would appreciate any help he could get from ttttthe underground scene there. I have a place to stay in Manchester but I need infoon clubs, record stores, pubs, etc... Please respond as soon as possible to: Scott Niebuhr, 79 Grahm St., Jersey City, NJ USA (201) 656-5371.

AMERICAN HARDCORE BANDS WANTED for US/Japanese split 7" flexis to be released in Japan on MCR company - If your band is interested send your demo record whatever you've got out with some information - for more info write to: MCR Company c/o Mark PO Box 1065, Stanton, CA 90680.

I NEED straight edge stuff for a local zine! Please send me fliers, pamplets, info, pictures, or anything els."The Under Ground, Rhoute,oo S.E." 2621 Oswell, Suite 109-147, Bakersfield CA 93306.

UP FOR GRABS. Heresy "Thanks" 7", AOD/Bedlam 7", Unit Pride 7", Crucial Youth "Straight" 7", DRI "Violent.." 7", Youth Birgade "What Price.." 7"(blue), Warzone 7"(orange), "Together" comp.7", "Why Are We Here?" comp.7", DK "Too Drunk.."7" (test press). Send offers to : Calvin Wholesome, 1560 Bloor St.E. #71, Missisauga, Ont. Canada L4X 1R8.

VIDEO TRADERS send lists. Got Descendents/ All, NoMeansNo, Rollins, (old)Kiss, Operation Ivy, L7, Tad, Minor Threat, Bad Brains, Dinosaur Jr., Firehose, Shonen Knife, Rhythm Pigs, Melvins, Big Chiefetc... Oogy, 1560 Bloor St. E. #71, Mississauga, Ont. Canada L4X 1R8.

I WANT SKA. I'll take ska anything. Surprise me with different ska stuff, or just tell me what ska records, cassettes or CD's you have to offer. My address: Michael Gilelson, 610 Beacon Street, Box 1001, Boston, MA 02215.

WANTED: WILL BUY or trade for: Anticimex, Apostles, ASF, A Heads, BGK, Chumbawamba, Ep. Danbert Nobecon, Ep's. Diatribe, Existance Ep's, Flowers in The Dust Bin, Icons of Filth, Infest, Naked, Oi Polloi split Lp. Potential Threat, Stalag 17, Subhumans Ep's, System, Thatcher on Acid, Waste, Wretched, Varukers, Iconoclast, Anthrax. Plus much more. I can get mostly any NYC hardcore and XXX stuff, for trade. Joe Jitsu, 215 Ave. A, Apt. 1RS, NY, NY 10009.

I AM INTERESTED IN OBTAINING THE FOLLOWING, please let me know if any of you know if it's possible to oreder or get these albums at the present time. "Just Mere Slaves" 12" Chaos UK. Anything by "generic", old stuff by Oi Polloi. Dan Armstrong, 120 Keith Rd. Newportnews, VA 23606

FOR TRADE: Agnostic Front"Victim in Pain" (Gatefold) Cromags "10", Negative Approach "Tied Down", Red Rockers "Condition Red", Suicide Commandos "Make a Record", Wipers "Youth of America" (Psycho) Many many more. I'm looking for : Lewd "American Wino", Nihilistics "1st LP", Aryan Disgrace '7, Iron Cross (both 7'), Oi of Japan "Compilation"...Lots more. Sven Wischmann, Brausspark 14, 2000 Hamburg 26, Germany

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

FOR SALE TRADE: Subhumans - "Eveloution" (Spiderleg). $25. Breakaway 7" (Soul Force) $15. SFA "New York" 7" $15. Napalm Death "Mentally Murdered" 7" $15. Grudge "Project-ex" 7" (yellow) $20. Yuckmouth 7" (green) $15. Drunk Injunslive 10" (green). $30. UC "Screaming For A Change" (1st press) $20. Septic Death LP (1st press)) green cover $20. Napalm Death "From Enslavement" LP (limited to 5,000, gatefold w/ free 7".) $25. John Abram, 346 N. La Jolla Ave. Los Angelos, CA 90048. (213) 658-5166.

STRAIGHT EDGE SKIN seeks correspondence with straight edge women. I'm 23 and I'm not stupid! Write a quick sentence or life story and mail it. Tell secrets, send cool pictures. I'll mail it back. Trust me. Eddie Bunny, 10503 Streamview Ct., Potomac, MD 20854.

FOREVER NOW - debut 7"-heartfelt hardcore...because there's more to music then meets the ear. $3.50 USA. $5.00 world to: Truth Records c/o Nathan Limbaugh, 8 Bloomfield Dr. Mount Holly, NJ 08060. Tel. (609) 261-3211.

BRAINSTORM'S limited edition 6 song 7" E.P. available through Gothic Gospel Records. Available for $3.50ppd ($5.00 overseas) cash. 3452 Cattaraugus Avenue, Culver City, CA 90232-7432. Benefit Comp. for Dok Mohok in the works (See MRR 91 for info).

TO ROGER, CHARLENE, Chumbawuba... if you're reading this: please can I have my guitar back....I still have video master from the two LA and the one Gilman gigs.... 3452 Cattaraugus Avenue, Culver City, CA 90232-7432. , Katz

VIDEOS: Straightedge, Grindcore, Punk, Metal, Hardcore and just about everything else! Send a self addressed stamped envelope for a complete list today. Write to Frank, 266610 N. Park Blvd, Olmsted Falls, OH 44138

WE HAVE GOT for sale bootleg release from band called Doom - "Multinationals, Raping Mother Nature" 7"EP. Get your copy for £7:00 or $14:00, prices include pp. From here: Altse Alatalo, Puistoalmment 3y, 95420 Tornio, Finland.

VOICES OF A RED GOD TEXAS HARDCORE COMP. Features Dead Horse, Academy Black, Pendulum, Acridity, The Morbid, Sufference, and more. Find out what you've been missing on red vinyl and cassette. Saturn Productions, 807 E. Fayle, Baytown, TX (713) 420-3189.

FUCK THE 60's. Bite The Fecal Sandwich realize you live now. Experience Hyper Core, Unique manipul;ation of HC within Technnical Thrash and Smooth Heavy Vocals. If you think Texas is full of rednecks, you're right. But under that pile of swill is the Best Modern Music Around. Cuz the 60's is the other direction!!! Pendulum, Box 33401, San Antonio, TX 78265

HAPPY FUCKIN' NEW YEAR TO MY SANTA ROSA PEN PALS: Dan F., Johnny Fry, Matt, Dan S., Dalius, Loraine, Ethan & Amy, Miranda, Julia, Shannon, Christine, Robin, The Old Vic/Studio Cafe gang, and everyone whose name won't fit. Elicia & Devlin in Arcata, Bro Dan in Washington, and of course, King Richard of Anaheim & Joe Slime of Pengrove. Get stuffed! Larry C.

WANTED, any Oxnard straight edge stuff. Stalag 13, Habeas Corpus, Ill Repute, Scraed Straight, Need Stalag 13 "In Control" and Habeas Corpus first demos. Please reply, Marz, 2208 Farnworth St., Camarillo, CA 93010.

OI ! Always looking for No Tag 12" ep and lp, Skin Deep ep, Ovalteenies ep, Nabat 1st ep, TNT Punx and Skins ep, Frente Ospuetos 7", Violent Children ep, Hard-Core Unlawful assembly LP, Cobra 12" ep, Oi of Japan, anything in Japanese and South American oi-skin releases. Many oi and HC rarities for trade. Andre Ivanoff, 23 Ave Francis Garnier, 94210 La Varenne St H., France. Stuka, where are you?

RAW DEAL: Breakdown, Maximum Penalty, Altercation, Token Entry. These shirts are most wanted, by me. I have lots of stuff to trade, or I'll pay cash. Write soon: Steven Pamlenyi, 4272 Thornhill Ln., St Paul, MN. 55127. PS Where is Matt Guthrie?

PAULA IN CHICAGO- Happy birthday, cute thang! I send you hugs and wet kisses! Love, Helge.

WANTED: Even Worse, The Mad 7"s. Heltit, Christian Death, Germs 7"s , Black Problem (LA), The Aboriginals (AL), Vanny Bratchnies (RI),.Half Life, Minor Threat, SOA, Youth Brigade, Teen Idles, Pitbull 7", YOT boots, Gorilla Biscuits, Cabal + Scudder (MA), 45 Grave 7"s, Pompei 99. Send lists and offers> I would rather buy then trade. Jim38 Larch Circle, Belmont, MA 02178

NIRVANA AND TAD on video tape live from the Blind Pig In Ann Arbor, MI April 1990. A great set from each band fits on one tape two hour speed. $25 or $30 on high grade videotape postage included well concealed cash or money orders only. Write Jello Productions, 6102 Silverbrooke West, West Bloomfield, MI 48322

RED HOT CHILLI PEPPERS - jalepeno sessions 7". 3 songs of outtakes with George Clinton on vocals on one track. Comes with sticker and insert. I have three on red vinyl, and 3 on green vinyl will sell for $10 each including postage. Please specify color. Send well concealed cash or money order to: Jello Productions, 6102 Sliverbroke West, West Bloomfield, MI 48322.

EAT SHIT #4 OUT NOW!!! Chumbawamba, Political Asylum, Oi Polloi, Class Struggle Anarchism, and loads more. $2.00 ppd. New DS4A distro list out now, bash the baliffs comp. tape still out. Send to Dave, Box 8, 82 Colston St. Brostol, Avon UK

SUPERCALIFRAGILISTICEXPIALIDOCIUOS counts as one word in these classifieds, so does quasinedanttiprioritizationalisticism! made you look witj out even saying Sub Pop! Anyways, G.O.Y.A. zine #3 is out now for $2.00 ppd. to: Jeff Taylor, 81 Barnes Ave, Brantford, Ontario, Canada, N3R 4V9. (Not on coloured vinyl!!!)

WHAT THE FUCK - read the Torch, YSOL's 'zine. Current issue free for SASE or one year for an hour's wage/$2,50 unemployed. YSPL - youth liberation and other anti-social behavior. 516 W. 25th St #404, NYC, NY 10001

QUEER PUNK LOOKING FOR FRIENDS HE CAN RELATE TO. Into Dk's, Black Flag, SSD, Killing JOke. Been out of touch and would like to find out what's happened in the last five years, scene wise. I'm a nomad, so who knows when I'll be in your neighborhood. Ken Meyers, c/o YSPL, 516 W. 25th St. #404, NYC, NY 10001

SUB POP SALE: Shove-L7 7". Tad/Pussy Galore 7". Chrome Helmet-Big Chief 7". Journey To Center of...Cat Butt Lp. Mudhoney LP (gatefold). God's Balls-Tad LP (gatefold). Tin Top Toy-Fluid (orange vinyl). Jimmy 9447 35th Ave, SW Seattle, WA 98126. (206)935-9309.

FOR SALE/TRADE: We Are The One's-Avengers 7". Nothing mEans Noting Anymore-Alleycats 7". 198 Seconds Of...Dils 7". Obsolte-Howard Worth 7". Something Better Change-DOA LP, Backtracks-No Alternative 7". Wants: Drastic-Antiseen 7". Vomit Pigs 7". 1st three Halo Of Flies 7"s. Mary Monday & The Bitches 7". James (206) 935-9309

FOR TRADE : Cocksparrer "1st LP" (Decca Spain '78 orig.). "Running Riot" LP (Syndicate), "England.." 7. 4-Skins any 7", 1st LP (Secret). Last Resort "Skinhead Anthems" (Blue), Business (1st LP, Gatefold), Skrewdriver "All skrewed up", "any 7"). Many more. Wanted : DOA "Hardcore '81, any 7', US Chaos "12" Many more U.S.A./Japanese - Punk/ HC/ Oi records. Want/Trade lists welcome. Sven Wischmann, Brausspark 14, 2000 Hamburg 26, Germany

HEY! I'm attempting to start my own worldwide 'zine distribution sevice. All 'zine editors from all over the world should get in touch to be included in what could be the biggest fanzine source ever. Gonna give it a shot...Matt/Jackhammer Pogostick, 2425 Holly Hall Houston, TX 77054

MEDIA CHILDREN 5 Song ep, "But Still They Ignore" available for $3.00 ppd. All Systems Gore ep "Contrary to Popular Demand" available for $2.50 ppd. Media Children - Mass Media Records, PO Box 2692, Costa Mesa, CA 92626

STATEMENT 4 song 7" on Battery Records. From San Diego, CA. Featuring X-member of Brotherhood and members of Forced Down. Not the Statement on Hardline. Feel the power, feel the heat, get it hot. $3.00 US $5.00 overair from Battery Records, PO Box 21281, Seattle, WA 98111.. Checks, MO's payable to Greg Anderson.

RESIST AND EXIST is looking for a drummer. Influences are: AntiSect, Anti-System, Civilised Society, Dirt, Potential Threat. Contact Chris (714) 635-7813. Call between 3pm to 9pm. Our beliefs consist Nuclear War, Poverty, Animal Rights, Enviroment and Equality

AUCTION GI-Finale (2LP Yellow), Kings of Rock/ Girl Trouble - X Mess 7" (blue), Ignition - 9" flexi, PHC/Infest flexi, NFFAA 7", some SubPop shit. I want Swallow and Green River 7"'s, Teriyaki Asthma - Vol. 1, and Caution comp. on Skene. For my list send SASE to Matt, 10141 S 2165 E., Sandy, UT 84092

FOR SALE Husker Du Drug Party EP $10 US/ $13.00 Foreign. Cash only. Thomas Vernon PO Box 2557 Auburn, Washington 98071 - 2557

TO THE CREW IN LEXINGTON, KY: James and Katherine would like to thank Pat, Carl, Kevin, Ashley, Dave, Josh, Rick, Steven we made. Thanks for all the great times. Missed you Desiree. Best of luck to Steve Beam. Rest in Peace Joe. A warning to the world: Watch out for ABC

HARDCORE/OI/SKA/SE bands: Nebraska does exist and is in the middle of everywhere. Lions Pride Productions is non-profit, good all ages turnout % fo door. Contact Beiber/Brandenburg. (402) 436-9457, 2202 Neihardt 540 N.17 Lincoln, NE 68508

STATEMENT More power than 25 dogs in heat. Hardcore from Diego, Cali. Fuckin' it up like 5 the hardway. Features X-member of Brotherhood and members of Forced Down. Kick out the jams. Send $3.00 to: Battery Records. PO Box 21281 Seattle, WA. 98111. Checks and MO's payable to Greg Anderson

FOR TRADE: Chelsea "1st LP", The Boys "1st LP" (orig,), Cyanide "Your old man" 7, Lukers "Fulham Fallout" (Gatefold), Art Attacks "Punk Rock Stars" 7, Outcasts`"1st LP" (Good Vibrations), Tons more. Wanted US punk/hardcore, Japan - Punk/Oi records Send your want/trade list Sven Wischmann, Brausspark 14, 2000 Hamburg 26, Germany

UP FOR BID Misfits Beware (orig.) Walk Among Us (pink), Evil Live (German), 3 Hits, Halloween, Negative Approach 7", Tied Down (green), F.U.'s My America, Kill for Christ, Necros Conquest 7", Boston Not LA, Septic Death Attention 12" (orig.) Auction closes next issue of MRR. Marc Mueller 355A, Pershing Drive, Playa Del Ray, CA, 90293

I AM LOOKING FOR live Sound Garden pictures to be used in the next issue of Boiling Point fanzine. If you have some good shots and would like to contribute them please send them or write me at Dennis Cheng PO Box 21281 Seattle, WA. 98111

HEY! Watching Sister Vomit fanzine needs you! Send demos, zines (or one dollar for an issue) to: WSV, Box 236, Nesconset, NY. 11767. USA

WAJLEMAC #9! It's out, it's free. Just order any 12" from Lookout, Blacklist, or Whirling Dervish.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX–CASH ONLY!!!!

FROM THE DEEP south of the Northwest. Bent Records is looking for bands to release. Go figure. Send demos to Bent Records / PO Box 1695 / Boise, ID 83701

MUST SELL! Big Black "Headache" body bag (bids) Also: Misfits 7" originals: "Bullet" (red), Halloween (autographed) (90), "Cough Cool" (boot) (15), Ratt Fink" (clear) (20). D.R.I. "Violent" 7" live boot (15) Samhain "Earth" 7" live boot (15). Serious buyers only! Send SASE to: Arik, 18934 Edgewater Dr. Chippea Falls, Wisc. 54729

RESOLUTION / UNDERTOW split 7". The hardcore that the censored New York Alleyway label promises we deliver. Intense Hardcore from Seattle but with no bullshit attitude. Out in Jan. '91. Overkill Records.

MY NAME IS JOHN and I had a fight they give me some pipes in my head. I have no friends and I'm 21. Please write me. John Arispe 834 Plaza Serena, Ontario Ca 91764.

KNOWSBLEED FANZINE A new Boston area hardcore zine needs contributors, reviews, photos, artwork, commentary, etc. For first issue due out early '91(?). Bands, labels and zines send vinyl, tapes and material for review and ad space. Anyone interested call or write ASAP. Knowsbleed Fanzine c/o Jesse 143-B Whitcomb Ave, Boston, Ma. 02130 Phone (617) 983-5443

TRADE/SALE: Seattle and SubPop - PI, Mudhoney, Fluid, Coffin Break, Love Battery, and more. Also MT - Buff Hall, NUFAN, Fuel and Madball. Looking for penpals and tape traders too. No racists, sexists or homophobes please. Dan, 1407, NE 45 St. #17, Seattle, WA 98105.

LIGHTEN UP ALLEE! It's just my opinion, but if he isn't a "big fucking business" why are you trading boots that arn't made by the bands therefore ripping them off, hmmm? Fuck you too ! Ron Jeremy.

PREPOSTEROUS PARCELS! Ever mail interesting objects through the post without any packaging? Just write an address on the thing, stick on some stamps, and drop it in the mail depository. From ballons to bones to candy bars to cash to dolls to dildos. Send me an object and I'll send you one. Weirdest one wins. Julian PO Box 390661: Mountain View, CA 94039

VIDEO: For sale or trade: 100's to choose from. Mudhoney, Soundgarden, Nirvana, Dwarves, skinny Puppy, Butthole Surfers, Neubaten, Laibach, Psychic TV, Rollins, Foetus, Ramones, Gwarr, GG Allin, Iggy, Misfits, Plasmatics, L7, Dickies, Blondie, Patti Smith, Snuff, Cows, Dictators, and many many more. Also cult, gore, horror and strange films. For complete list write, Merle Allin, 298 Mulberry St #7D, New York, NY 10012 or phone (212) 274-0803

I LIKE: Swiz, Verbal Assault, Faith, Kingface, Neurosis, Samiam, Quicksand, Operation Ivy SNFU, Dischord, Lookout, Nemesis, playing bass. Hate: racism, sexism, religion. I wanna write, trade tapes. Also, seek drummer Boston or north of Boston. Pete, 9 Clarke Road, Swapscott, MA 01907

20 YEAR OLD PUNK MALE looking for a job and a place to stay in England. Moving soon. Write me: Todd Good E8932 Terry Town Road, Baraboo WI. 53913

READ THIS: Records for trade: Misfits - Evilive 12", TSOL - Weathered Statues, Lunchmeat/Mission Impossible split, Mental Disorder e.p., Heresy - Whose Generation? Business - Discos, Kraut - Adjustment 1st Press, Warzone e.p., 7 Seconds - Blasts (blue or clear), Subersive/Desecration split, For more information: Frank J Cassidy, 23 Wilson Terrace, Elizabeth, NJ 07208

I WANT: Reagan Youth orig., Andtidotee.p. (orig.), Cro Mags 10", Y.O.T. - Break (Wish Well), VA - American Band (orig.), Also looking for tape traders of all kinds form everywhere. Frank J. Cassidy, 23 Wilson Terrace, Elizabeth, NJ 07208

HI, I PLAY BASS FOR THE UNDEAD and I need a place to stay in N Jersey, NY area. Can pay 300/ month. Arpartment, Room, Couch, Floor, Whatever. Don't delay, call today 609-927-7620. Ask for Jay. Thanks.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

RARE HARDCORE/Alternative/metal audio and video cassettes. Top quality, fast service. Send for free giant catalog. Moonie Tunes 322 S. Main, Royal Oak, MI 48067-2614.

FULL-BORE GUITAR FURY on the new cassette by The Guilt "Striker Angst & Dichrome Wisdom". Grungy socio-political rock. $3.00 post paid or trade for your demo! Teutones Production c/o B. Hilbert, 240 Winona Ave, Washibgton, PA 15301 (other cassettes available too!)

MISFITS!!! LIVE at Al's bar 12" on tape w/ cover only $6 send cash or checks to: Chris Eckley, 12614 SE 7th Pl., Bellevue, WA 98005. Good quality.

MISFITS TAPE: Last show Halloween '83 Greystone Hall (55 min.) $4 ppd. 223 W. Hammel St., Monterey Park, CA 91754.

BANDS: I'm making a series of three compilation tapes. Tape 1 hardcore tape. Tape 2 Oi tape. Tape 3 punk. I still need more bands. Please send yourtapes. I'll send them back. Send to Frog Balls, 205 Meadovale Dr., Cheswick, PA 15024. No rip offs! Thank you!!!

WORLD FUNERAL. Could be thrash, speed metal, punk, life, or death. "Pushin' Mortality" is the demo. Cost: $5 plus $1 postage. Can we be saved, or is it just too damn late? Make checkes or money orders payable to Jewel Bruce, or send well concealed cash (we're not responsible for stolen money). PO BOX 1026, Dept. MRR, Richland, WA 99352.

DISCO FEVER! Bands wanted for cover tune tape comp.Tape to commemorate this deacdent art form. Info: J. Hunter PO Box 195, Tulsa, OK 74171. I'm not looking to make a profit on this, I just wanna bring back the days when your collars were big, heels were tall, and Brut turned on your woman.

DEATH METAL, HARDCORE, PUNK, REGGAE, JAZZ! Scomlord's "Hard At Work" cassette is finally out. Only $3.00 or trade for demo's /zines. SEnd cash or stuff to: Dann "Samedley" Saladin, 3601 Dayton Ave. Kent, OH 44240. Made to offend!

TAPE TRADERS!! And others: if I owe you a tape, traders newsletter or anything, please write me! I'm trying to get my shit together. Special apologies to Vickie & Dr. Bash!! Write: Patt (tardy boy), 288 Highland Street, Worcester MA 01602.

TAPE TRADE catalog. Over 800 audio-or MX recordings available between AR Kane and Z'ev. Send your list or wants to Thomas Meyer, Vor dem Steintor 7, D-2800 Bremen 1, Germany.

UN-CALLED FORE "Born Again Pagan" 30 songs in 30 minute cassette. Send $4.00 to Delinquent Revenge, Box 9152, Va. Beach VA 23450

TAPE TRADERS: I have a large collection of punk?HC/N.Wave/ Velvets/etc. Looking to exchange tapes of records I don't have. Casual, no bullshit deals. Send your lists for mine. Larry, 800 N, Highland St. Arlington, VA 22201.

THE COMMONWEALTH is a band from the DC area. We made a demo awhile back and sell it for 3 bucks ppd. from Dave Ort, 14226 Greenview Dr., Laurel, MD 20707. USA. WE also will trade for demos and do not accept checks because we trust you. Look for our debut 7" out in January! Thank you to those who ordered our demo and remember: Smoke Phlox.

NEED people to exchange rare/ unobtainable music. I listen to a wide variety of punk / HC and industrial / Gothic. Biggest influences: Sisters Of Mercy, Joy Division, Christian Death, Wax Trax, Netwerk, MDC, Black Flag/Rollins, Bad Brains, Crass, Conflict, Cramps, Social Distortion, Misfits and others. Not looking to sell or trade, just tape each others stuff! Send wants and lists to B.I Zeebub (Dave Clouser), 450 Church Lane Rd., Reading, PA 19606.

HÜSKER DÜ tapes wanted! Send me your lists and you'll get mine. Come on, guys and fill up my mail box! Andreas Martin, Sonnengasse 2, 2808 Syke, West Germany.

"THE POPULATION WON'T CARE". A 60 min. comp. featuring - Brutality, Confessor, Incantation, Prophecy of Doom (2 non LP trx) Grimace, Timid Pollution, Midian, Eternal Torment, Millenium, and Carnage (UK). Only $5.00. And 300 made. Coming soon Bamphomet Live 7" make check or money order payable to Jason Wineland, 188 Rea St., Hiisdale, MI 49241968.

BANDS NEEDED FOR COMP. TAPE. All submissions will be used and will get free tapes. We still have aggravated assault/T.F.T. split tapes for $1.oo ppd., ans L.P.S./Textured Ceiling split tapes for $2 ppd. To: Criminal records, 1131 Howard Ave., Rochester, NY 14624. Cash or MO.

WANTED. Bands for the "Fail To See" tape compilation. If interested, send material, 1/2 page layout. Mostly SE type music. Comes with lyirk sheet/booklet. No punk, or death. Due out late December. $5.00. To order or send material, send to: Scott Sprigg, 195 Roberts Dr., N. Tonwando, NY 14120. Back Off and Point Blank fanzines also available $2.00 each.

DUMT IS STLL A " THRASH/PUNK" BAND, but now they have a new demo tape out called "Down In The dumps". Four Songs, including their version of Miachel Jackson's "Beat It". $4 to: PO Box 301, Mountlake Terrace, 98043-0301. Dumt.

DIEDROP "The End" 12 song tape. Includes Mickey Mouse, Jims Dead, and other hits. Send $4.00 post paid to: Delinquent Revenge, PO Box 9152, Va. Beach VA 23450

THREE GREAT CHEAP TAPES! First, Sockeye "My Dick Fell Off Again" cassette. 60 minutes of unreleased craziness! Live and unreleased stuff. Second, Reaction "Penus Rarities" 6 songs plus interview! Third "Go Bezerk" The original comp. 14 bands, 4 songs, 90 minutes, $3.oo each. Bezerk Tapes, 9890 Tamarack, Brecksville, OH 44141.

WARM FUZZY - Eight song demo available now. Experience the power of Fuzzcore. Very positive and straight ahead tunes. Only $5.00 ppd. Send to Warm Fuzzy, PO Box 1405, Bellvue, WA 98009.

WANNA HEAR NEW BANDS? Then get the "Go Bezerk Again" comp. tape 17 bands 34 songs in 60 minutes. Hear bands like Terveet Kadet, Radiation Sickness, Sockeye, Reaction, Asprin Feast, Platypus Scourge, and many more! 60 minutes for only $3.00. Bezerk Tapes, 9890 Tamarack, Brecksville, OH, 44141.

NEW BANDS WANTED! Original powerful bands wanted for comp. tapes. I've already put out two comps. I want bands from all over the world with their own style. All bands used not please NO metal, straight edge, racist, crap bands. Send a tape now to Bezerk Tapes, 9890 Tamarack. Brecksville, OH 44141

YER MOM "Hostile World" 11 song tape. Includes Buttraped By Life, and other classics from this DC area band. Send $4.00 to: Delinquent Revenge PO Box 9152, VA Beach, VA 23450

DRY SKIN HURTS AT TIMES, and it hurts Dumt, who have a demo tape, a new one called "Down In The Dumps" for $4. Relive your childhood memories while listening to "Post Nasal Drip", or get high with a "Java Junkie". If you think "Big Air is God", then "Beat It". Buy the demo now. See the above address please.

RATS DOG ARMY Vermonts speed thrash band. Demo tape $2.00 Bands trade your material for RDA, same for fanzines. Looking for Radio Stations that play HC/Punk/Speedmetal/Whatever! See this issue for review. Send $2.00 to Paul, Rd#2 Box 3370 Bristol, VT 05443 or call 802- 453-4078

SPAZZTIC UNDERWORLD Productions presents: "Ronald McMutilation Compilation" 44 songs, 14 bands, and all in a full 90 mins!!! Featuting bands like Samiam, Public Humiliation, Just Say No, Sockeye, Plate, and more for $3.00. Also out now - a demo from a noisy band called the The Mutilations for $2.00! Write to: S.U.P., 8101 Richard Rd, Broadview Hts., OH. 44147. PS - Bands are needed!! For an upcoming comp.

WILL TRADE my Japanese tapes for your Straight Edge/Hardcore ones. (live demos also available). Send your list and you get mine. OK? Penpals welcome. W/SSS!! Yoshimi Nishide 3-104 Tsurugaoka, Uchinada-machi, Kahoku-guh, Ishikawa 920-02 Japan.

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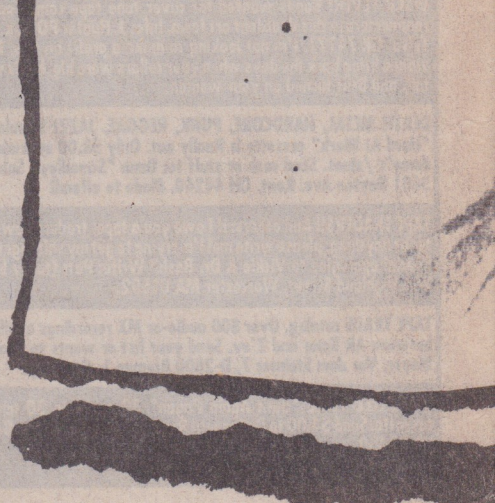

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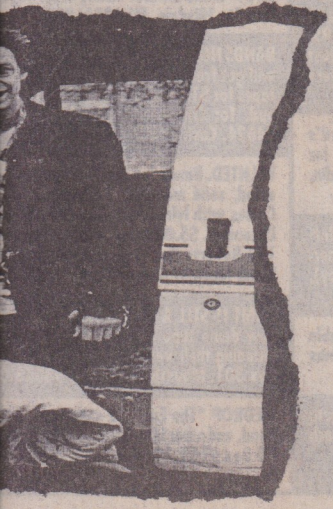

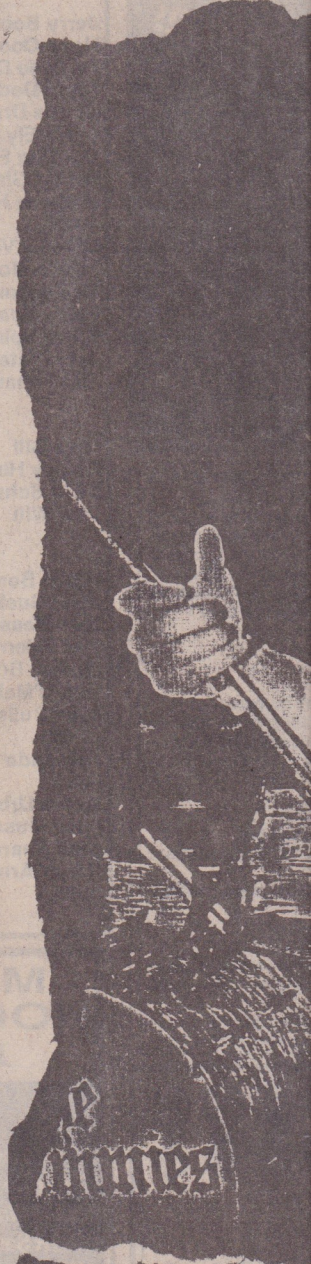

they do hype up bands, but what is a record label supposed to do? Supposed to make people buy records. They've done a good job, they've sold a lot of fucking records.

Rik: Got a cigarette... please.

Neil: I don't like hype in music a lot, I mean I really don't. The Derelicts aren't into self-promotion. We just do it to do the music. If you like it, you fucking like it.

Duane: If you don't like it, fuck off! (Laughter.)

Neil: We see bands putting together 10 page promo packs and we're like concise. It's two pages. We didn't write anything about ourselves, we just had reviews, a picture of us and what we had out. That's it. I think that the music should sell itself, however the bands that they are hyping are usually good. They have pretty good taste too. A lot of people think, "Oh do you have to change your music or whatever?" Like a lot of punk rock kids in Seattle will be like, "Oh Sub Pop, you sold out, you had to change your style.

Ian: Well, the thing was we wrote the songs long before we ever recorded them for Sub Pop. Our Sub Pop single is more hardcore oriented than our Empty single.

Neil: The thing is they're into bands doing what they want to do. Whatever... enough about Sub Pop.

Duane: Ian drinks good beer.

Rik: Like all this expensive shit... all the time.

Duane: He's also a vegetarian.

MRR: So, are the Derelicts at all a concept band?

All: No!

Rik: What you see is what you get except for the drummer.

MRR: What's that supposed to mean?

Rik: I like to get a little pretentious on stage sometimes. That's just because I come from a long line of heavy metal and glam rock bands.

Ian: So it doesn't matter what you look like.

Rik: It's like punk rock meets Poison as far as the drums are concerned.

MRR: You guys aren't going to start playing heavy metal though...

Duane: No, were gonna do a song called "Unskinny Bop".

Neil: Yeah!

Ian: Neil writes all our music and he doesn't like heavy metal.

Duane: I love heavy metal.

Ian: All the other three of us totally love

(Laughter.) I was like, "I don't feel so good". Ah, this music's kinda cool. No, I like the first song on the one South of Heaven, that slow one.

(More b.s., then...)

Neil: A lot of times in Seattle we'll have like some hard rock guy reviewing. In the Backlash one they were like, "Hey these guys used to be so fucking hardcore and now this is more like punk sound." It's like, "Did you hear our first single? Was that like total ripping hardcore or what?" In the Rocket it said something like they got into their brethren Seattle bands or something.

Ian: They got a big riff.

Duane: A big, BIG riff

Neil: It is a big riff, thank you.

MRR: Translate.

Ian: That's referring to this one song... "I Wanna Get Out".

Neil: "I Wanna Get Out" which starts out like (guitar noises in the 'big riff' genreate from Neil's mouth.)

Ian: Yeah, it's just a slower song and it's heavy.

Rik: And yeah, they took a hint from their Seattle brethren.

Ian: And we're from San Francisco.

MRR: How on Earth did they get you from San Francisco?

Ian: Because Penultimate records is based or was based in San Francisco.

Neil: Actually I don't think that's what it was. To tell you the truth, I think exactly